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THE PITTSBURGH SYMPHONY ORCHES-TRA also featured two American works in their concerts of March 7th and 9th, under the direction of Fritz Reiner, Elvin Etler's "Symphonietta" was played for the first time, and the Bach choir took part in the performances of Randall Thompson's "Americana."

FLORO M. UGARTE. director of the Textro Colon of Buenos Aires, the second largest opera house in the Western Hemisphere, recently ensaged Lawrence Tibbett, Marjorie Lawrence, Al-Maxicale exander Kipnis, Salva-

tore Baccaloni and sevcral other singers for the coming season which begins in May and runs for seven months. He also signed Arturo Toscanini to conduct six concerts with the Colon

A NATIONAL FOLK FESTIVAL is to be held May 1st, 2nd and 3rd, in Washington, D. C., in which Indians, Negroes, cowboys, lumberjacks, miners, sailors and singers and dancers of British, French and Spanish descent will participate.

THE FEBRUARY FESTIVAL OF AMERI-CAN MUSIC, conducted by station WNYC in New York City and continuing for eleven days, included more than sixty broadcast concerts. Among the featured works at the Hunter College symphonic concert, one of the high points of the fastival, were: An Outdoor Overture by Macklin Marrow, "Piane Concerte in F" by George Gershwin, Station WGZBA by Philip James, Spiritual for String Choir and Orchestra by Morton Gould and The Highwaymen by Deems Taylor. The wealth and variety of material which the festival brought forth should inspire other communities to feature the mories of our own composers.

HARL McDONALO'S recently composed "Chameleon Variations", designed to show both the growth of the orchestra and the development of orchestral compositions were played by members of the National Orchestral Association during Mr. Mcromald's lecture on orchestral technic at Carnegie Hall, New York City, on March 20171

THE BERKSHIRE MUSIC CENTER at Tanglewood, Lenox, Massachusetts, esto highed last summer by the Boston Symphony Orchestra with Serge Koussevitaky as director, will open for its second six-weeks' session on Monday. July 7th, which includes the three weeks of the eighth annual Berkshire Symphonic Festival

HERE. THERE AND EVERYWHERE IN THE MUSICAL WORLD

LEOPOLD STOKOWSKI has invited American composers to submit orchestral scores to build up the repertoire of the All American Youth Orchestra, Short Orchestral works will be particularly welcomed. Mr. Stokowski will assume complete responsibility for the return of the scores, which should be sent to him at 1 West Sixty-seventh Street in New York City, Composers are requested to write their names and addresses clearly on the envelopes in which they send their manuscripts, as well as on the manuscripts

THE BACH SOCIETY OF NEW JERSEY will present its eighth annual performance of Bach's "Mass in B minor", under the direction of Rodney Saylor, on April 29th, at the Moscoue Theatre, Newark,

LEO SOWERBY'S "Symphony in Pashorn minor", written in celebration of the Chicago Symphony Orchestra's fiftieth senson, was given its first performances by the organisation, under Dr. Frederick Stock, on March 6th and 7th, in Chicago's Orchestra Hall,

SERGEI PROKOFIEFF, whose "Semyon Kotko" was given its première in Moscow last June, has completed the musical setting to "The Duenna" by Sheridan, which will be given its first performance in Moscow in May.

MRS MARY LOUISE CURTIS BOK, founder and President of The Curtis Institute annomnees several changes in the faculty of the school at the end of the



Alexander Hilsberg will act as conductor of the student orchestra, following the resignation of Dr. Fritz Reiner. Other appointments include: Richard Bonelli as instructor in voice: Emanuel Feuermann, violoncello: Professor Carl Fiesch, violin: Gian Carlo Menotti and Samuel Barber to be associated with Rosario Scalero in composition, matrumentation orchestration: Jascha Brodsky. Charles Jaffe, Max Aronoff, Orlando Cole (the Curtis String Quartet), as instructors in chamber music. All of these annointments are effective October 6th. 1941

THE LEAGUE OF COMPOSERS gave its second Young Composers' Concert at the New York Public Library on March 2nd Five settings of famous American poems by Charles Nacinsky, who was drowned last summer while attending the Berkshire Pestival, were among the featured works. Others included compositions by Donald Fuller, Ben Gossick, Emil Koehler. Robert Laidlow and Harold Shapero.

VIADIMIR HOROWITZ is soloist on the all-Tschalkowsky program given by Arturo Toscanini and the NBC Symphony Orchestra in Carnegie Hall, New York City, on April 19th, for the benefit of the Welfare Fund of the New

York Junior Lessue, Mr. Horowitz's March 18th concert was completely sold out when it was first announced in Jan-

Competition

A ONE THOUSAND DOLLAR award for the amateur musical play adjude the hest work of the year by the National Theatre Conference is offered by the American Society of Composers, Au-thors and Publishers (ASCAP). Any resident of the United States, eighteen or submitted not later than July 1st. For information write: Professor Barelay Leathem, Secretary of the National Thea-tre Conference, Western Reserve University, Cleveland, Ohio,

DR. EOGAR STILLNAN KELLEY, who is soon to celebrate his eighty-fourth birthday, was honored with a presentation of his greatest work, the musical allegory, "Pilgrim's Progress", on March 4th, at the Waldorf-Astoria Hotel in New York City, Dr. John Warren Erb, Chairman of Orchestra and Chamber Music for the National Pederation of Music Clubs, conducted the performance in which a federated chorus of twohundred and fifty, together with wellknown soloists, participated. Proceeds the Edear Stillman Kelley Junior scholarship of the National Federation of Music Clubs

THE POULTNEY NALE CHORUS, composed of workers of Welsh descent in the granite and slate quarries of the Metowec Valley in western Vermont, cave its first New York recital at Town Hall, New York City, on March 15th, for the benefit of the British War Relief Society. The chorus was founded in 1924 by Charles Kitchell, a New York singing teacher, who became interested in the natural vocal resources and love of music of the quarry workers.

MARTINUS VAN GELDER, planist and composer, died at his home in Philadelphia, Pebruary 27th. He was eighty-seven years of age.

WILLIAM MANSELL WILDER, leader in musical circles in Portland, Oregon, died there early in February. Until he retired in 1832, Mr. Wilder served as musical director and organist for the First Baptist Church, and later acted in a similar capacity for the Grace Methodist Church both of Portland.

SIR HAMILTON HARTY, composer and conductor, who toured the United States as a guest conductor of orchestras, passed away at his home in Brighton, England on Pebruary 19th, His most important compositions include: "Irish Symphony", With the Wild Geese, Comedy Overture and various concertos for violin and piano. He was sixty years of age.

F. ADDISON PORTER, for fifty-five vents until 1939, a teacher of piano of the New England Conservatory of Music, died at his home in Belmont carly in January. For many years he and his wife, the former Laura Huxtable of Boston, conducted the Porter Planoforte Summer School in Boston.

ROBERT GOLOSANO, recent winner of the Town Hall Endowment Series annual award for the outstanding young artist of the sesson in New York City, is holding a seminar for advenced pisnists at the Ralph Wolfe Conserva-



tory of Music in New Rochelle, New York

ANDREW BARTON (BANJO) PATERSON. writer of many favorite Bush Ballads and verses, died in Sydney, New South Wales, Pebruary 5th, at the age of seventy-six Mr. Paterson's collection of old Bush sones included Waltzing Matilda, which is now probably Australia's best known song. He took his pen name, Banjo, from a race horse he had owned (Continued on Page 272)



Finnish prodicty. Helmo Huito.

NOW HAD BEEN PALLING for hours on the Reveilan Indiama: Vipinet, the home eight of Heimo Haitto and his foster parents, looked to this late November morning in 1989 like the snow seenes produced in those little glass balls that children love to shake. To the city the snow leaf an air of safe and quiet be city the snow leaf an air of safe and quiet be city the snow leaf and the shade of the city the snow leaf and the shade of the shade of the city the snow leaf and the shade of the city the snow leaf which mides and heart's could find no peece in.

Not must not the second of many weeks. Sign Speriment forced troops had been massing along Speriment forced troops had been massing along the Russo-Finnish border a few miles away, and for some time the Finnish povernment had been pressed to grant econditions of the second made by Moscow, Dispute each electroment and the second document and present than they had been more to agreement at present than they had been more than a month ago, Mow the Solvet government seemed been on fabricating an excause massing the second properties of the second properties of the position of the second properties of the second properties of the second properties of the second properties of the position of the second properties of t

TO MR. SERVICE them of the service and the ser

would Vilpuri and the citizens of Vilpuri be safe? What might a possible invasion do to her home? To her husband's conservatory of music? To her loved ones? Modern war was no respecter of persons—belligerent or non-belligerent; bombs chose their victims indiscriminately. What would hap-

Finnish Fighter

By Blanche Lemmon

pen to this boy, this greatly gifted violinist, her husband's pupil, whom they had adopted and loved as their own? How could she guard him, keep him from tianger? And she must do that. Somehow!

ing breakfast she thought of the honors that had already come to him A encreeful début with the Helejnki Philharmonia Ochestra Ennal acclaim whom he ployed in Sweden and Norway, And just last May he had won the British he had won the action Council of Music prize amone competitors from nineteen countries. That was really remarkable for oll the other entrants were all the other chitains were older than Helmo, yet the decision of the judges was manimous. And now.

No! War must not rob the world of this wonder boy and his marvelous thiert. He must go on, as able to the marvelous the married of Pinnish and the The greatry on the tradition of Pinnish shall. The greatry of the tradition of Pinnish as much as they, he had loved he from the moment he heard him play, and he doed as his wise counselor. How Helmo treasured this marvelous friendship—as well he might?

frienous pease we the magne, She watched Heimon owe, as he gianced at the clock, then went about collecting his coat, boots, mittens, cap and books. His mind was not on the imminence of war, not on past violinate achievements, but on quick action, for this was a school morning. And school and clocks, like time and tide, wait for no man.

Bide, was so so we was a so we would be no school. For, long before the falling flakes could turn Heisino into a snow man, as he ran along the path, and arraid stere nut through the winter stillness like a pistol shot through the winter stillness like a pistol shot through a quet room!

stimmes and a possible state of the state of

FOR JUNE ASS. HEATER BASE OF A PARALYZING HAND UPON HIM, then autore that the specks in the distance were growing larger started into a frenzy of action. His mother. Shelter. His violin—his Guarnerius! He must save that, too! Those planes were coming, and so feat, so feat! He must get home in time.

hie mans ges unexperience and his mother heard the all-Hours later Heimo and his mother heard the allclear signal and came up out of the Shelter. Show was still failing, thickly and swiftly now, as if to cover as fast as possible the wreckage and rubble and craters left by the Russian bombers. Through

It, as through a veil, fiames could be seen shooting upward. Everywhere there was destruction It was too appalling even for lears; rather, it brought to its beholders a numbness of despair, as if nerves had been crushed, making them insensible to pain. The Sirpo home was demolished, as was

ole of pain. The Sirpo home was demolished, as was also the conservatory. So were homes of friends. Where should they go? Where was safety? If only Professor Sirpo. . . That was it! Contuston of mind cleared with the thought of him. They would go to him, in Helsinki, If they hurried, they

could eath him there.

Boarding a bus was difficult, for the whole city, the entire population of the Isthmus in fact, seemed to be fleeing from the border. They man-

seemed to be fleeing from the Inthmus in fact, seemed to be fleeing from the border. They managed at last to squeeze through the door and then to crow their way inside. But, after an hour's traveling, their hope of

aser a nore's traveling, their hope we seaching Heishiki met with unexpected frustrateries. The bus drew up to a small town station, and a passengers were requested to allight. Instead of soing on to Heishiki, this bus was leaving them here. They would have to wait for another one to take them on to the capital.

Maddening, a delip of this sort, when speed was

so necessary, a deary of this sort, when specubefore he last in them to reach Profesors Sippbefore he last in But madness, anxiety, fear, doubtcontinuous in his last in the last in the last incomposition of the last in the last in the last intered by the last in the last in the last in the last tion and disraption of human affairs following sotion and disraption of human affairs following sote sake of its more than the last in the last in the and here they must remain long are no meany, and, like the others, they must seek after the passed as full as a barrier to the last in the last in the last in the sat full as a barrier to the last in the last in the last in the sat full as a barrier to the last in the last in the last in the sat full as a barrier to the last in the sat full as a barrier to the last in th

Helina a serring too.

Helina pel in mother through the crowd by
the docontal wedged himself and his violit case
in bethind making himself and his violit case
in bethind making himself as tall and this as
possible. How long, he wondered, must they stor
in this cruby No casy for anyone, and it code
dured so my tifring to his mother. She had endured so my tifring to his mother. She had endured so my tifring to his mother. She had endured so my tifring to his mother than the
weary, fringhened faces in the crowded state
his heart son, and the complete state
in the mother than the complete state
in the complete state of the compl

increases and an increase and a small more and a small more, and professor Sirpol How more and professor Sirpol How it may be a small more and the m

route just as he could so easily have missed him.

That they were united here was almost beyond
belief. But it was true!

The joy to was true!

The joy of reunion blotted out all other conaiderations for a brief time, and then both for
and Mrs con-

and Mag. as for a brief time, and then both and Mag. By come to the insceapable question of white the next and wisses the next and between the common times. The common times were the common to what the Anewere, there was no question a brought him to a factor and very firm decision. But for the common times to the common times t

Blow! Joshua! Blow!

HEN THE SEVEN PRIESTS of Joshus cricked the city of periche, the stronghold of the wicked Cananita and feeded their dangerous shoftars, and feeded their dangerous shoftars, can be compared to the control of the contr

It is high time for a modern Joshua to send his musical warriarria, armed with shofars of deenery, around a new citadel or musical integrity. We refer to the group of mission to the property of the property

penciled mustaches and goatees that "impossible" small boys used to draw upon pictures in the family Bible.

Imagine such a lovely melody as that to which our colored brethren gave the words, "Nobody knows the trouble I've seen. Nobody knows but Jesus," jazzed up to sound like a dance for a jitterbug narty! Blow! Joshua! Blow! Imagine Sir Henry Bishop's exquisite Lo! Here the Gentle Lark done in a swing arrangement that resembles a wild jamboree. Blow! Joshua! Blow! Imagine our own charming songs of Stephen Foster

polluted by arrangements that mimic the noise of a drunken spree. Blow! Joshua! Blow! What are we to expect next? A jazz arrangement of Nearer My God to Thee or a jive party on the Credo from a Palestrian Mass?

In order to provide enough melodies to insure variety for

the incessant needs of the radio, the broadcasting stations were always hard presend to get enough tunes that the public would enjoy. During the recent controversy the number of available tunes was treemdously reduced and therefore the jazz butcher sparced nothing to make new material. Surely no sound business man could think that an experimental control of the control of the control of the product of the control of the control of the control of the bolining it.

Of course, the only modive behind this kind of musical perversion is sheer commercialism. It is done in the hope that the public taste can be lowered to find delight in beaminched tumes dialoud up by misguided performers. Educators may talk interminably about elevating the art; composers of the better class musical may over seriously and earnestly to produce finer compositions; representative publishers may do their part in holding up standards, but not until the claudes on the part of the part of the claudes of the part of the

The very clever arrangements. known as "streamline" settings, of anpropriate melodies such as those made by Ferde Grofé and Andre Kostelanetz are quite a different matter. Here a new fresh and novel art form is created, and the technical virtuosity required to play some of these arrangements is as great as that demanded by the most difficult classics played by our great symphony orches. tras.

It remains for the teachers of America to use their counsel and influence to point out to the youth of the coming generation those simple and delightful principles of

aesthetics which mark works of superior minds. Perhaps teachers and leaders, to say nothing of parents, have done altogether too much pussyfooting in meeting this problem. The widespread assumption that all children have a kind of natural right to St. Vitus dance (Continued on Page 288)



THE PALL OF TERICHO

Here we see the worners of Jashus, followed by the players upon the about, the remit hore tumpet, them the Art of the Cownent and insulty, belowed and the populose. In the Book of Joshus, Chepter 8, the Lord wills Jashus to murch cround the enemy city, six days, with Pristial bearing sholes. On the severall, day the Prists were to much cround reven fines, blowlag the remit berns, and of the sign from Jothes they were to give a midply about. Then the wells crumbled to the centre of Comon was conquered.

HEN I HAD THE PLEASURE of talking to THE ETURE'S readers before, I was only eleven years old. Now, at sixteen, I have a great deal more to talk about and I am able to base it to a greater extent upon personal experience. When you are eleven, you follow the instructions given, and no matter how good they are, they are the result of another person's thought. As you mature, however, you think for yourself, and the methods used become your personal property by reason of the thought expended upon them.

"I told you before that my father is my only teacher; that he used to be a violinist and had to abandon his career because of injuries sustained during the World War. I stated also that, in teaching me, he developed certain theories on piano playing. To-day, I am able to explain why these theories are different from the usual planistic approach. Actually, my father took over certain fundamental principles of violin technic and applied them to piano work. These principles can be helpful to every plane student, in producing a better technic with less fatigue.

"The planist must find ways of economizing energy. Finger work, if incorrectly approached, can prove very tiring; dynamic gradations can also use up strength, And when strength is so used, the performer becomes fatigued, harming both himself and his work. Thus, he must find ways of saving his strength. Let me make it clear that I do not mean ways of avoiding work! Individual hard work is the only means of discovering and developing one's self. But even the most intensive work can be accomplished without fatigue or loss of strength, and the intelligent student will try to find out how this may be done

The violinistic approach which my father has incorporated into my plano method has done much to spare me fatigue. In broad terms, it consists in using the entire arm while playing, in contrast to the more general pianistic approach which tends to concentrate on the fingers alone. I have been taught that the fingers are not actual-

ly the 'players'; they are merely the points of contact with the keys, through which the pianist makes himself heard-just as the singer makes himself heard through his mouth, without justifying the impression that the mouth is the most important organ involved in singing.

Lessons from the Violinist

"Watch a violinist's bowing arm. You will see that he holds it relaxed, but not still. He turns, or rolls it slightly, showing the thumb when he starts the bow, and the fifth finger when he finishes it. This rolling of the arm is the basis of my piano technic. Let us think of a trill, as an example. I never hold my hand still and move only the two trilling fingers. Instead, I hold the fingers still over the notes they are to strike, and roll (or trill with) my entire forearm, wrist, and hand, all three of which are kept relaxed Thus, I draw force for the trill from the stronger sources of

Economizing Energy at the Keyboard

A Conference with

Ruth Slenczynski

Amazing Sixteen-Year-Old Piane Virtuese



RUTH SLENCZYNSKI

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power, and use my fingers only as points of conpower, and too my tact with the keys. In this way, I never 'tighten up' or become fatigued.

"The same principle holds true, of course, in all passages of swift finger work. The fingers are the organs which strike the keys, to be sure, but they are led there and fed with strength by the relaxed arm, which rolls and turns in the direction needed. In passages where the thumb must be quickly passed under, I roll my relaxed arm in the direction of the thumb, instead of holding arm and hand in a fixed position and working with the thumb alone. In passages where a run ends with the fifth finger, I roll my arm in the direction of the fifth finger, reaching my destination much more simply than I could by finger work alone. This method produces a number of helpful remits: the arm is kept relaxed and free; a great deal of lost motion is avoided; and the source of power is transferred to the stronger

muscles of the arm "Again, watch the violinist's wrists. Both are arched, the left, over the strings (in higher positions), the right wrist over the bow. This same relaxed arching is helpful in piano work, the fingers dropping easily and naturally upon the keys. There is no tension, no tightness, no fatigue, with the result that the planist stays fresh at his work for a long time, and produces better

"Approaching the matter of tone, I follow the same plan of thinking of the fingers merely as organs of contact and not as performers. Tone does not originate in the fingers at all. You can prove this by playing a pure finger tone; that is, a tone originating at the knuckle joint, where the fingers join the hand. You will hear at once that the tone so produced is thin, brittle, without depth or color. How, then, shall one acquire a better tone? By playing with what we call weight touch. A weight touch releases the full body weight through the fingers, and that is a different thing from expecting the tone to be produced by the fingers alone. Relax your arm and let its full weight fall upon the keys in a soft, deep, caressing stroke. This tone, you will see, has entirely different quality from the finger tone. Never expend pressure upon a key after you have struck it; never let your arm grow tight; never strike harshly. The secret is to think in terms of full body wright released through the fingers.

Value of Good Posture

"Have you ever seen a person slump in his chair when he sits at the plano allowing his arm work to originate in rounded, tired looking shoulders? That is one of the surest ways of becoming fatigued! I find that I play my best when I sit perfectly straight, in natural good posture, and seek no support from the back of my chair. Our backbones are meant to support us, and we need nothing more. Strength and relaxation spring from erect posture at the piano. The arms are then able to swing freely from the shoulders and whatever one needs comes naturally Tone is better, and the unhampered rolling of the arm in technically fluent passages comes more freely.

I never practice scales and formal exercises do not consider them either necessary or helpful because something better can be found to take their place. Why are pupils asked to work wearly months at scales, after all? The answer invariably is to develop fluency, to strengthen the fingers, master the passage of the thumb, to acquire even ness. But no pianist seeks to master these things as goals to as goals in themselves! We want fluent technic strong fingers, flexible thumbs, and even rubs in order to play musical compositions. The mechanical repositions ical running of scales and exercises is not musical in itself in itself, and does not aid us in approaching music. I know several young students who able dash off wonderful scales without being able really to play the simplest sonatina. I find it more logical and more economical of enthusiasm and energy to merce economical of enthusiasm and energy to merge technical of enthusiasm of music. (Continued on Page 272)

Music in Peru, the Land of the Incas

First in a Series of Travelomes

Bu Maurice Dumesnil

Eminent Pianist-Conductor

M. Maurice Dumesnil, whose articles are familiar to readers of The Etude, spent eight months in South America last year, making many highly successful appearances as a pianist and as a conductor. He has written a memorable series of four traveloques upon musical life in South America bringing to Etude readers for the first time many very interesting facts.—Euron's Note.

HERE ARE TWO WAYS to take a round trip by ship to the Spanish-speaking republics of South America. One can sail directly from New York to Montevideo and Buenos Ayres down the Atlantic Ocean, then across the continent over the Andes to Santiago de Chile and come back from Valparaiso to New

At Colon, the Eastern entrance, we see the emoking rules of no less than forty-two blocks burned down a few days before in the great fire. "Terrible!" I comment to an optimistically inclined negro policemon

"No sub 'Tain't as had as all dat. Jes' the of filthy part of our town. Now, we're sure goin' to have nice new buildings!" Colon is a lively place, full

of Chinese (or are they Japonese?) souvenir and curio shops, saloons, and dance halls: from the latter emerges an extraordinary conglomeration of barrel organ, radio, and player-piano music. A few days longer on tropi-

cal seas: a call at Guavacuil. up the river; then one afternoon we docked in the modern port of Callao. Formerly, ships dropped

sengers and freight were discharged by tender: but now the seven - and - onehalf million dollar port works have been completed,

and that incon-

venience has disappeared. Instead of the primitive and dusty road which also lingered in my memory, there are now two wide, paved, and lighted highways, nine miles in length, along which speedy automobiles and street cars make their way smoothly from Callan to Lima One enters the canttal through the new quarters distinguished by broad avenues attractively landscaped with trees, palms.

and flowers of all descriptions. Musically, Lima has progressed in similar fashion. For many years the activities were limited to the concerts given by the Sociedad Filarmonica,

a group which strove valiantly to foment the taste for orchestral and chamber music. Its purpose was disinterested and its aims purely idealistic, and it certainly proved a valuable asset in spreading musical culture at a time when appreciation was scarce and any undertaking meant a



The Cathedral on the Plana de Armas in Lima Peru. in which the remains of Francisco Pigarro. the founder of the city, are on view in a place fight against indifference, plus hard work with

little reward. As regards its orchestra and despite its many years of existence, the Filarmonica remained in a pioneering state, due to the quantity of amateur members who came willingly to play at the concerts but isnoved the meaning of the words discipline, formality, and punctuality at re-

hearsals.

The Symphony Orchestra In 1938, however, the situ-

ation changed completely. President Prado and Vice-President Rafael Larco Herrera, two men of broad vision and clear intelligence who lead their country with remarkable psychological understanding, realized how valuable it would be to create a government-subsidized orchestra. Thus the Orquesta Sinfónica Nacional was established by decree, and the musical scene assumed at once a

new aspect.

National Symphony follows a strict schedule of

two rehearsals daily except Mondays, one weekly

broadcast, one fortnightly concert in the Munici-

pal Theatre, and a series of summer free concerts

in the huge open air (Continued on Page 280)



York by way of the Pacific Ocean and the Panama canal, with a stop-over in Lima the attractive capital of Peru. The other way reverses exactly the preceding itinerary. Both have their particular interest. In selecting the first route one travels from the modernism of a beautiful but somewhat impersonal metropolis, gradually into the fabulous land once ruled by the Incas and overflowing with silver and gold; into cities which still retain in many spots colorful landmarks of their glorious past.

A view of Arequips, with the Andes in the distance. Arequipg is Peru's second city.

Anxious to plunge directly into "atmosphere", I chose the second itinerary and sailed from New York on a stormy April day which put the seagoing capacity of many an inexperienced traveler to a severe test. Two days more of bad weather. then the quiet waters of the Gulf of Mexico; seck sports going on; a call at Barranquilla, Colombia, an interesting seaport bustling with propical activity, heat, and more heat; then the ponama canal, neat and orderly under Uncle Sam's watchful, military guard

Director of the "Orquesta Sintánten Nacional" of Lima, Peru. Consisting of eighty professional members, the

Learning How to Compose

An Address by the Noted American Composer

Ferde Grofe

Presented at the Griffith Foundation of Newark, New Jersey

The opinion of the Editor of THE ETUDE upon the achievements of Mr. Ferde Grofe should be tempered by his high personal regard for the composer and his conviction that Mr. Groté is already among the greatest living writers of music. Despite the fact that his busy life has prepented him from composing more than a relatively few original works, musicians everywhere seem to be thrilled by the virility and treshness of his thought, the richness of his orchestral colorings, the appropriateness of his handling of rhythms, the fluidity of his counterpoint and the wide human appeal of his melodies and harmonies

Because of his personal modesty, which amounts almost to humility, his lack of any attempt to exploit himself or his works but to let them go ahead because of their own merit, he has won the respect and admiration of all his colleagues.

-Epreon's Nove.

THEN I SAW THAT I HAD actually accepted an invitation to speak upon "Mu-sical Composition", I wondered whether my audience would be reminded of the old saw: "Shoemaker, stick to your last," for I am a maker of musical phrases and not verbal phrases. When emphasis was put upon the request to speak upon modern music, I thought of the limerick

which runs: To compose a sonata to-day Don't try the old-fashioned way. Play the keys with your toes, Or bang with your nose, "Like Stravinsky!" the critics will say.

There has always been modern music. It comes up with every generation. Up to the end of the fifteenth century, most of the music of the world was vocal, because inventive skill had not done very much in the way of making instruments that were little above the primitive. You see, the first of the Amati family, Andrea Amati, the father of the great Cremona school of violin makers, was not born until about 1530. The famous Antonio Stradivari was not born until 1644 or twenty-four years after the landing of the

Pilgrims at Plymouth Rock. The greatest composer prior to 1600 was Giovanni (Jov-ahn'-ee) Pierluigi (pee-air-loo-ce'gee) born in the town of Palestrina, Italy, and therefrom he was known as Palestrina. Palestrina was born in 1526 and died in 1594. Practically everything he wrote was for chorus. Apparently he wrote nothing for instruments. John Bull of England, however, who was bern in 1563 and died in 1628, and was easily one of the greatest composers of his day, was known to have been a very capable organist and writer for instruments On the other hand, however, practically all of the great schools of painting, Italian, Flemish and Spanish, from Leonardo da Vinci (lay-o-nahr'doh dah veen-chee'), who was born in 1452, to Murillo (Mu-reel'-yo) who was born in 1617, were completed before a memorable date, 1685, when both Bach and Handel were born. That was really the beginning of the first step in "modern music. So you see that all music is relatively recent, compared with most arts. Many still contend that there is nothing more modern than Bach. In other words, "Bach had everything." Nevertheless, I feet that if Bach were to sit for a few hours through a modern program he would find that the world had progressed amazingly in musical matters. Bach was a surprisingly versatile and progressive man.

PERDE GROFE

and also an extremely practical person. He was immensely interested in anything that was new (even harpsichord tuning) and I am sure that he would have been thrilled with some of the he would never American arrangements which demand a virtuosity upon the part of the

players that was absolutely unknown in his day. The possibilities of the instruments of the orchestra did not begin to awaken the imagination of the great masters until the advent of Josef Haydn who was born in the same year as our own George Washington. His more brilliant and versattle pupil, Mozart, made further development, and Beethoven added still more colors to the orchestral palette. It was not, however, until the coming of Hector Berlioz in 1803, and Richard Wagner in 1813, that the larger possibilities of the modern orchestra were explored.

Meanwhile there had been a huge improvement in most instruments. Although no one has produced a violin superior to the best examples of the Cremona school, this is not at all the case with the wind instruments which are far better to-day than they were in the days of Haydn, Mozart, Beethoven, Berlioz and Wagner, Improved instruments made possible finer players. So great has been the advance that any one of the composers mentioned would probably have been astounded if he could have heard a modern orchestra under Stokowski, Koussevitzky or Toscanini.

"Impossible" Wagner

Wagner's players often contended that his parts were unplayable. In fact, when Tristan and Isolde" was first attempted in Vienna in 1861. it was given up as impossible after fifty-seven rehearsals during which the singers were literally worn out. Although Wagner wrote much and talked much, he had comparatively little special technical concern about the subject in which he was a colossal genius. Not so, however, was the

case of Berlioz, whose "Instrumentation" was literally the standard textbook upon the subject for generations. He was one of the most skillful writers for the orchestra of all times, and many of his works are so clever that they sound as though they had been written by one of the smartest orchestrators of to-day, As for their intrinsic musical content, however, few would claim that they approach those of Wagner. After Wagner and Berlioz, the giants in this field, come Brahms, Richard Strauss Debussy, Ravel, Tschaikowsky, Rimsky-Korsakoff and Stravinsky. I consider Stravinsky one of the greatest of all masters of the mysteries of the orchestra. He is an incomparable genius at rhythm, natural counterpoint and orchestral color.

I must be excused from talking about the works of other contempo raries, particularly Americans, many of whom I admire immensely I know enough not to "stick my head of The art of musical composition is learned by composing. No one ere learned how to paint by working in a paint factory. True, some of the great painters of the past did gried their companies. their own pigments in their kitchens in mortars with hand pestles, but they did that as a matter of neoes sity. Therefore, the student of com-

position must become keenly alert upon what the smartest and ablest writers are doing at this moment.

What is a composer? First of all he is one is whom the Almighty has been kind. He is pare with the certain portions of his brain, that have to do with music, developed in an almost super

"I Saw Musical Vienna Fall"

A Conference with

Robert Stalz

The famous Viennese composer-conductor

Secured Expressly for The Etude by JAY MEDIA

The the the great post of di in Surpoje Wagneria in New York

THEATER AN DER WIEN
One of the world's most lamous theaters.
Sectionen Rwed here from 1803 to 1405, and
his Tidelio" was presented here for the first
time in 1803. Mr. Rebert Stole, grather of the accompanying article, conducted in this theater
for many years.

EDITOR'S NOTE

DERT STOLE IS THE COMPOSER OF thrty-felfs bighly successful operation. In Thirdship the world rances "Two Hearts in Thirdship the world rances "Two Hearts in Thirdship the world rances" and the properties are not to the properties are not to the properties are not to the sandtonal hit. "Spring Parade," in which Deams Department Stranger and the properties immore than sand the properties immore outpowers who made Vienness composers who made Vienness operation immore and contributed on much to that indefinable aroma of romance which for over a contrary she made Viennes a dream city over a contrary she made Viennes a dream city over a contrary she made Viennes a dream city

When Nazism came to Vlenna many composors, both Aryan and Sentific, realized that be famous atmosphere which so inspired Beethoven, Strauss, Brahm, Schubert, Rayda, Mahier, vo. Suppe, Millöcker, Lebar and many others had iterally evaporated Therefore, Mr. Stolz, who is pure Aryan, set out, at the very height of his success, to make his new home in America.

Mr. Stolle was born August 25th, 1886, at population of over 186,000, Graz is little thou but has a population of over 186,000, Graz is little when the population of over 186,000, Graz is little when the beauty which characterizes Austrian cities. There is a Gobbie catherial dating back to be a superior of the control o

ROBERT STOLE

tion for the symphonist. The elder Stole conducted the first performance of Wagner's "Tannhisters" to Vienna. Edward Hansleck, the famous enter reform the result of the r

protest, Nosphert Kumperdinek.
After engagement as a conductor in Brusin,
After engagement as a conductor in Brusin,
After engagement as a conductor in Brusin,
After engagement as a conductor of the most function
muscal lastitutions in the world, the Théaster on
the Wise (the theaster on the Illie Free West)
open in Vienna, from Offenbech to this day,
have presented their works. Mr. Stole remained
was there that he conducted the debuts of
Lehar's "The Merry Wildow", Oaker Straut "The
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and many famous works of this type. The theater is even more famous than the great State Opera at Vienna, and the post of director is one of the most coveted in Kurone, Artur Bodanzky, long a famous Wagnerian conductor at the Metropolitan in New York, was Mr. Stolz's immediate predecessor at the Theater an der Wien. Mr. Stolz is also the composer of the now famous waltz-fantasy, Nostalgia, which expresses his homesickness for the Vienna of hallowed days. In addition to his work at the Theater an der Wien, Mr. Stolz has conducted the world-famous Vienna Philharmonic Oreheatra as suest conductor, and also many noted orchestras in various parts of Europe, including the renowned Orchestra of the British Broadcasting Company in London. His sincere and fearless remarks at this

time will win him the admiration of many Ejude readers.

"I am an Aryan, pure Aryan as they say, When the Neafs came to Vienna in 1988, I was considered one of the most successful operetta composers in Europe. I had a fine home and was very happy in my work. I was proud of my Austrian ancestry and of the great achievements in art and science, and particularly in music, in Austria and in

was proud of my Austrian ancestry and or the great achievements in art and science, and particularly in music, in Austria and in Germany. Volumes have been written upon the splendid musical history of Vlenna, with its glorious array of great masters.

On March 12th, 1938, the Nazis entered the city. Economically, Vienna had been crushed after the first World War. Hitler's agents had taken such advantage of this that they entered the city without bloodshed and were, in fact, welcomed by a large Fifth Column which the Nazis had built up. It was not a blitzkrieg (lightning war), but the change in the musical life of the city was like a stroke of lightning. I realized at once that hardly in a generation could one expect the atmosphere of old Vienna to return, and I made plans to leave immediately for Paris. It is an injustice to think that Naziism dominates the soul of every Austrian and German, because this is not the case Millions resent it. The rule of the Gestapo has. however, cowed so many that it is hopeless to expect them to do differently. They are the victims of Naziism just as much as the Jews, but without the cruelties that have been inflicted upon the Jews. However, the people of Vienna now know what Naziism means.

"I must confess, however, that it was largely the fact that the Jew has been blotted out of the artistic and interpretative life of Vienna which brought me to my terrible decision to exile myself from my native land. Every race has certain characteristics which come to it as natural gifts. The Jews, as everyone knows, are wonderfully gifted in music. For years I had had Jewish publishers, Jewish librettists, and Jewish artists in my operettas. They worked exceedingly well with the Aryan musicians, and there was no thought of creed. Many were just as essential

to the musical life of Vienna as the rain is to flowers. They added a certain touch of technic, wit, cleverness, and one might say oriental charm. Then, in one day, they were tragically ousted from their life work. Take, for instance, the case of the Vienna Philharmonic Orchestra with a string section famed around the world. The concert master, Arnold Rosé, seventyone years old, had been with the orchestra nearly fifty years-a lifetime-and was beloved by all. To remove a man like that, with one day's notice, was like killing his soul, yet out he went and with him that fabulous string section which may never be revived. Of course, all Jews were dismissed at once. The decision was not artistic but purely political, and an artist cannot honestly tolerate such an netion

Lehar's "The Merry Widow"

"The inconsistency of it all has a touch of the humorous as well as the tragic. The Führer looks upon "The Merry Widow" music, by the

Aryan, Franz Lehar, as his favorite operetta, and arrangements are repeatedly made to have it presented when he visits cities. But, mark you, the author of the book of "The Merry Widow" was the brilliant Jewish writer, Victor Leon, who starved to death two or three months ago in a Viennese attic, at the age of eighty-seven. Leon's name never appears upon the program in these Hitler days, yet I actually heard Lehar say one time that it was Leon who gave him his start, and it was Leon who made Lehar, a simple military orchestra-leader, into a worldfamous composer.

"All in all, I have conducted seventeen thousand performances in all parts of Europe, mostly in Vienna, and you can imagine with what deep heartache I left my lovely city after the musical black-out. I had offers, indirectly, from Hitler and Goebbels, asking me to return, but I would rather spend the rest of my days in an attic, in the United States, than in a palace in the Vienna of the present. Thanks to the fine hospitality of my friends in my new home in America, this is not necessary. Some day the tired and war-worn world will limp back to the love of fellow man, and millions will again realize that the Sermon on the Mount and the Golden Rule are the only roads upon which the world may safely and successfully progress.

"Meanwhile, in my new home in the New World, I am (just as every American-born citizen would be under similar circumstances) proud of my forebears, all industrious, peace-loving (though fearless), honest, happy artistic people whose great objective was to bring as much joy and beauty and usefulness to the world as possible

"The great scientific, literary and artistic contributions of Austria and Germany have won world-wide admiration, from all people of all lands. There can, however, be no permanent peace save a peace based upon tolerance for all people, and that means the end of the political and military regime at present in power. Mine is no single voice alone in the land. There are millions who echo my statement. It would be cowardly for me not to make this statement. feeling as I do.



INTERIOR OF THE VIENNA STATE OPERA HOUSE In this fostour auditorium, formerly the "Royal and Imperial Opera", many first performances of great operatic manterplaces have been given.

"Let us turn aside from the black clouds of politics and war. I am asked my opinions upon modern music. We must define modern music before an answer can be given. If modern music means 'freak music' I don't like it. If it means Stravinsky at his best, Ravel, Sibelius and other composers' works which combine beauty, charm. force, strength and real inspiration, that is another thing. The world is starved for melodic charm. That is why the magnificent flow of melody that came from the soul of Puccini is always welcomed. His themes seem so simple and so lovely, but try to do what he did and you will realize that it is far easier to write a mechanical fugue than a Puccini aria

"One of the most fortunate friendships I have had in my lifetime is that with this illustrious Italian operatic composer, Puccini, whose rich and beautiful melodies make his works a series of resplendent and colorful musical tapestries, We were once discussing atonal music. Atonal music is music which has an entire lack of relationship to the tones of any central keynote or scale. It is reputed to have started with Arnold Schoenberg, a really able musician, who in endeavoring to devise something radically new, created a system based upon a twelve half-tone scale, each tone of equal Importance Schoenberg does not like the thought that his scale is without key, but most musicians are

incapable of finding a key. The world admires a revolutionary if, like Wagner, his works have an increasing human appeal which leads to permanent admiration. To Puccini such atonal music was abhorrent. He said: "The only way to describe it is that it is music without any home. That is, it seems to start nowhere in particular, meanders over everything, and never reaches a satisfactory period of rest.' With all due respect to Schoenberg, who developed this extreme style between 1907 and 1911, it must be acknowledged that, in the thirty intervening years, if atonal music had a genuine human appeal it would have come into far wider recognition during this time. Music, whether it be a page of Strauss' entrancing 'Die Fledermaus' or Stravinsky's 'The Fire Bird', must have an emotional starting point, one or more melodic

climaxes, and then reach a definite point of repose; or, if the composer desires to secure a feeling of suspense, as Schumann did at the end of his etherenl song, 'Im wunderschoenen Monat Mar, a note and harmony indicating suspense are employed. Puccini was right. Atonal music has no home. It belongs in No Man's Land, out among the shell holes and craters of dissonance.

"Notwithstanding the vast number of melodies that have been written, new and distinctive tunes appear continually, and fresh harmonic backgrounds are devised. But these appear only when they are the product of a genuinely musical and inspired mind. The idea that anyone who studies enough and, as you say in America, knows the game,' can do this, is the reason why we have so much dry and dull music

The Mystery of Musical Talent

"There is a great mystery in the occurrence of real musical talent. such for instance as that manifested by Mozart and Schubert. One of the most extraordinary exhibitions of musical talent I have ever had

the privilege of meeting was that possessed by Angelo Neumann (1838-1910), I was engaged as a conductor in Prague when he was in charge of the opera there. Neumann started in life as a business man, but became an operatic tenor and operatic manager. During his long career he directed opera in many parts of Europe. One of his strongest friends and admirers was Richard Wagner. This man's musical sensitivity was astounding. He had a telephone in his business office and, while he was conducting business affairs, heard the rehearsals. He knew the operation so well that he could pick up the slighted defect in the performance. Once, while I was rehearsing Marschner's 'Hans Heiling', he called me from the office by phone and said: Where is the fourth French horn in the twenty-first measure? I was astounded because only the most acute ears could have noticed that there were only three. The missing horn player had remained home, because of illness, Naturally Wagner would admire a musician with a musical

"Angelo Neumann had an uncanny sift of selecting young artists with prospects for a proper ising future. The voices he picked were regarded as 'made' in that they were almost certain to become famous, Every Friday night he had an audition at (Continued on Page 276)

gift like that.

What Really Is Modern Music?

By Eugene Goossens

Eminent Composer-Conductor

F BEETHOVEN were to return to earth, he would write what we term "modern" music. In other words, using the same technic as he and his contemporaries used when they were alive, but grafting upon it the fashions and devices of successive generations of composers, he would probably produce a hodge-podge idiom of Bartok, Copeland, Debussy. Delius, Hindemith, Prokofieff. Ravel, Schoenberg (shan-berkh) Sibelius, Strauss, Stravinsky, (Strävěn'-skě) Vaughan Williams, and so on, trans-

mogrified by his genius into a series of epic masterworks. This is what all living composers, with varying degrees of success, are actually doing. Their "modern music" to term of reproach still misused by many ignorant commentators to "épater le bourgeois") is no more frightening or incomprehensible than is the work of John Steinbeck or Grant Wood in literature or painting. When we remember that Debussy's The Afternoon of a Faun was roundly hissed at its first performance, forty years ago, and Stravinsky's "The Pire Bird" was received by an indifferent, rather painful silence at its production. thirty years ago, we realize how quickly the bogey of modernism fades, for to-day both works reap ovations even from the "tyros," In literature, likewise, the formidable "Ulysses" of Joyce clicits only a slightly raised evebrow, where twenty years one most people pitched it into the corner To-day an exhibition of forty pictures by the arch-fiend Picasso is making the rounds of the country's art galleries to the accompaniment of applauding throngs. Some of the pictures are still rather strong meat for some of the customers, but the strength and genius behind this work are now

Obviously there must be some criterion of excellence in connection with "modern" music, but you can not pin it down to any one particular thing in a composer's work. Who is going to say that Stravinsky's "Petrouchka" is a masterpiece solely because of its pungent harmonies, its contrapuntal devices, its melodies, and its rhythmic figurations? It is a masterpiece not because of any one of these particular things, but by reason of their skillful manipulation into a master unit. The materials of "modern music" are those used by the great composers of a century ago. Har-

almost universally recognized.



EUGENE GOOSSENS

all are to-day a little more involved, but based on the very same principles existing in the days of Schumann and Mendelssohn. The diatonism of the classic composers gave way to the chromaticism of Wagner. then to the "whole-tonism" of Debussy, and eventually to the atonalism of Hindemith. But fundamentally all find a common root in the "Well-Tempered Clavichord" of Bach. I might introduce long technical explanations concerning the difference between distonic music, chromatic music.

mony, counterpoint, theory,

atonal music, and music based on the whole-tone system. But no amount of verbal explanation is going to make these things any clearer to the musically inclined layman who, I assume, is the counterpart of the man who soes to picture galleries be-

the process followed in their creation. I have spent the past twenty-five years trying to establish some kind of common ground between the nonmusician and myself in lectures, demonstrations, and arguments of all kinds. and have been invariably forced back to the one thing the man-in-the street craves, namely a recipe for listening to works the technical details of which he is totally ignorant. I have been to concerts with people whose listening capacity was of such an elementary nature that a Bach "Passacaglia and Fugue" sounded just as "modern" to them as the "Five Orchestral Pieces" of Schoenberg played on the same program. They were not unintelligent people; far from it. But the fact remained that the word "modern" to them had virtually no significance so far as identifying the period and complexity of a piece of music was concerned. The dictionary defines the word "modern" as "characteristic of the present time." Strangely enough, the best "modern" music does not at all comply with this definition. We live in a hectic, restless, un-subtle age; the best

music of to-day is precisely the opposite.

The attention of the world for the past

four years has been concentrated on warlike acts: our music to-day does not mirror this at all. The great inventions of the past two decades are now being perverted, used, as they are for human slaughter; contemporary music mirrors no such perversion. Someone may ask: "How about the barbarities of 'swing'?" I am not discussing a trick local manifestation such as "swing." I am talking about the art of Bach, Beethoven, and Brahms The processes of music cannot be made clear to the layman in the same way as one describes the operations of manufacturing Bessemer steel, or the workings of the wireless telegraph, or even the Einstein theory. The musician deals in terms and symbols which, frankly, are about as clear to the average man in the street as are the rituals of black magic. Why not face this fact? The whole business of technical jargon used by lecturers and writers on music in trying to conyey an understanding of the things which constitute musical art-the bricks and mortar, so to speak, of music-are, nine times out of ten more confusing, and serve more to build a wall between musician and listener, than simple firsthand contact with the music in question. If, instead of frightening the layman by the abraeadabra of musical terms, these learned men would tell the innocent and willing auditor what to listen for in music, the reproach of high-browism

be less frequently heard. The man in the street at a concert, reading in his program that a work was composed during the last thirty years, usually starts off by bracing himself for a rude shock. He has been told that "modern" music is ninety percent complex and ugly. But when, as is usually the case, disarmingly heautiful sounds proceed from the instrumentalists on the platform, he is bewildered and his vanity not a little flattered at being able so readily to withstand the much feared onslaught. He is prepared for strident, blatant dissonances.... and sometimes indeed (Continued on Page 282)

leveled against contemporary musicians would



Eugene Goossens, conducting the Cincinnati Oyches tra in a Hayda concerto. Raya Garbousova, soloist.

THIS DEPARTMENT HAS

OFFEN RECORDED wonder

as to why Hollywood has

not explored the musical-plus-

entertainment values inherent in

the life stories of great com-

posers. The early spring weeks

will put this wonder to the test.

Gloria Pictures, Inc. is about to

release its new opus, "New Wine",

based on fictionized episodes in

the life of Franz Schubert. What

has wine to do with Schubertl-

ana? Just as new wine grows

sweeter, better, and more mellow

with age, so the rich, sparkling,

wistful melodies of Schubert grow lovelier with the passing of years.

Schubert has long been a favorite

subject of dramatists, and the

about the Viennese

melodist; some years

ago, in Vlenna, Dr.

Sekely produced the

highly successful "Un-

finished Symphony."

Since coming to Hol-

lywood three years

ago, Dr. Sekely has

cherished the idea of

further immortalizing

Schubert on the

cerns the solourn of

Schubert in Hungary,

where he met a lovely

neasant girl, Anna,

who inspired him to

write many of his best

loved melodies, How-

ard Estabrook, Nicho-

las Jory, and Arthur

Wimperls have prepared the script and

Dr. Miklos Rozsa is in

charge of musical pro-

duction, Dr. Rozsa has

wisely decided to use

"New Wine" con-

amazing amount of fact and legend about his

colorful personality offers a wealth of new mate-

rial upon which to base dramatic incidents. Dr.

William Sekely, head of Gloria Pictures and pro-

ducer of "New Wine", is a distinguished student of Schubertlana. This is his second picture woven

Schubert Again Enters the Films

By Donald Martin

THE ETUDE "FINEST MUSICAL FILM" AWARD

What will prove the best all around musical film presented in America for the first six months of 1941? Who can man and months of route was the of The Etude—the foremost American Musical Magazine?

We have no idea of giving an elab orgie award to the motion picture pro ducces of Hollywood. It will be simply a certificate or a letter notifying the successful producer that he has wer the distinction that you, the readers of The Etwie have conferred upon him Everyhedy in this doy knows of the vest influence of the fine movie music upon pretent day munical life in our country. Now you may decide which producer has made the most important Balloting will be simple. When you see a musical film which you helieve in

othle in your musical life on o music-lover, a student, a performer, teacher or as a parent, just write the name on a postal card and address

"Musical Film Award" The Etude Munic Magazine Philadelphia, Pennsylvania ical nature. It is this charming and personable young Schubert whom Curtis brings to life.

Binnie Barnes takes the part of a flighty and amusing Countess. and Albert Basserman adds another brilliant characterization to his list in the rôle of Beethoven. His resemblance to the master is striking so striking, in fact, that he goes through the part without make-up, save for a more stylistically accurate arrangement of hair. The direction of the picture is in the capable hands of Reinhold Schunzel, who directed "Balalajka" (Metro-Goldwyn-Mayer) also a starring vehicle for Miss Massey. Scenery

and costumes are being kept in

exact accord with tradition. The interiors of castles and homes are actual replicas of their Austrian originals; costumes are strictly in character. without any effort toward Hollywood glamorisa-

George Kreisler, cousin of Pritz Kreisler and a distinguished planist in his own right, has instructed Miss Massey and Mr. Curtis in those niceties of piano technic that will give them the appearance of actually playing. Kreisler coordinates the pseudo-playing of the stars with the already recorded Schubert music, dividing his attention between finger technic and arm and shoulder movements. Mr. Kreisler was educated in Vienna and continued his musical studies at the Paris Conservatoire. He has been in the United States some five years, specializing in Schubert

The plot builds up another fictional conjecture as to why Schubert's romantic life remained as unfinished as his great symphony. Schubert is on the point of renouncing his music in order to take a position as school teacher, to earn sufficient money to marry Anna. Unwilling to permit such a sacrifice, Anna makes her way privately to Bee thoven, to show him the manuscript of the "Unfinished Symphony" and to enlist his patronage Beethoven promises his aid as soon as the symphony shall be completed. Before Schubert can round out the work, Beethoven dies, and the problem of choosing between music and school teaching is as far as ever from solution. Determined not to allow Schubert to sacrifice his music for her, Anna goes out of his life. Thus Schubert is left expert. is left exactly at the point where historical se curacy requires him to be, and the tale of love and

sacrifice, of pathos and rollicking fun, ends of the typically wistful Schubertian note It is immensely encouraging that a full-length feature should be built around the person and the genius of Franz Schubert. It is the exception rather than the rule for Hollywood offerings, and deserves wholehearted encouragement on the part of music-loving picture fans, "New Wine" should reveal a form of entertainment that combines inspirational and educational values with funto the greater enrich- (Continued on Page 238)

onehly familiar with the Schubert tradition. During her residence in Vienna, she lived only a few streets away from the locale in which the film is set. Alan Curtis has been selected to portray the rôle of Schubert. Curtis is a new type to essay the voune composer, generally depicted as a stout,



Alan Curis and Ilona Massey in William Sakely's production of "New Wine."

the Schubert music exactly as it was written, without modernizations or reworkings of any sort. The numbers heard in the picture are: Ave Maria, Marche Militaire, Serenade, Impatience (Ungeduld), the "Symphony in C-major" and the glorious "Unfinished Symphony." In addition, there will be interpolations of Beethoven's "Appassionata Sonata" (Beethoven appears as one of the characters in the play), and bits of Mozart and Bach.

Hona Massey plays the part of Anna. An alumna of the Vienna State Opera, Miss Massey is thorsquat, unattractive person. As a matter of fact, schubert was anything but unattractive at the age of twenty-three, the period in which "New Wine" is set. He was personable, rather dashing and possessed of a personality sufficiently attractive to triumph over drawbacks of a purely physi-

MUSICAL FILMS



IOSEF MARAIS You have heard his refreshingly new South African Bushveld Band ever since September 1938.

Radin's Distinctive Musical Features

By Alfred Lindsay Morgan

OR A NUMBER OF YEARS Josef Marais and his Bushveld Band have been heard over the NBC-Blue network in one of radio's most interesting and novel programs. Beginning in September, 1939, with a fifteen-minute broadcast of unsophisticated melodies of the Karoo, Zulu and other South African regions, Marais proved so popular that his program was extended to a half hour and elaborated to include dramatiza-

tions as well as sones. Marais, a South African, was born on the Bushveld; his childhood days were spent on a lonely sheep farm. Daily he took long rides into a nearby town for his first schooling. Later he went to Capetown. There, at school, he showed such a marked aptitude for music that he won several scholarships. At twenty he was sent to London, where he continued his musical training. He also studied on the continent. Later, in the English capital, he became interested in radio, and for several years he gave a long series of musical programs over the network of the British Broadcasting Corporation. Marais says he has always been interested in folk music. He has spent a great deal of time translating and arranging his native South African songs as well as those of other lands. In this work he has been ably assisted by Albert Diggershof. Both strive to keep arrangements close to the original, although they do admit that in many cases it has been quite impossible to do full justice to certain subtle Afrikaans expressions. But the aim has been to retain as much as possible of the naïve simplicity and the neculiar piquancy that make these songs so attractive

From the region of the Bushveld has come a treasure trove of folk songs and folk lore to which many races have contributed. For South Africa like our own country, was a land where many races met and mingled. Home of the Hottentots, Bushmen and other Negro tribes, it was settled as early as 1652 by the Dutch, who established the Cape of Good Hope as a halfway haven for ships trading with India. But the French Huguenots who fied religious persecution also came to South Africa, and later the English, the Scots, the Germans and other Europeans. All these nationalities contributed to the folk lore and folk music of the

region; but the Dutch, Marais tells us, contributed perhaps the most; their influence has predominated.

The vast Bushveld region on the lower part of the African continent is primarily a farming country. There are very iew large citles. The country is made up of generally flat expanses of land broken only by small hills, and each expanse is known as a "veld" (pronounced felt). The socalled Bushveld covers great areas both of the western and eastern states of the Transvaal and Natal. With the exception of the regions along the coasts and a few mountainous parts. South Africa, Marais says, is all veld country. Life has been lonely there, naturally, and in order to relieve its monotony settlers have from the beginning come from miles about for periodic tikkle-dragis (get-togethers). They met at some farmhouse, where they would dance and sing; and from these meetings the many curious types of South African songs were undoubtedly born. Old songs of certain European countries were appropriated and altered by different peoples and given new flavor. Some got new rhythms and words through the colored races. The original sentiment of many sonss thus frequently was lost; for, to quote Marais, to the colored man a word is essential in a song because its sound appeals, rather than its meaning.

Since February 9th, Josef Marais and his loyal Bushveld friends have been on an adventure trek in their broadcast-in pursuit of a missing diamond, stolen from Marais' grandfather many years ago. This imaginary trek has permitted the inclusion of factual geographical data and authentic Bushveld characters, as well as folk lore and folk somes. The continuity has been interestingly and effectively worked out. Frequently, Marais breaks into song when something reminds him of a familiar tune, and his companions join him in the chorus. Often, Marais accompanies himself on a guitar, but most of the time the instrumental backgrounds are provided by his

RADIO

Bushveld Band. The song used as the signature number has a strange resemblance to the famous Hawaiian Aloha Oe. This, however, is one of the chief fascinations of the many songs he sings. for all possess reminiscences of other lands and peoples, and frequently you feel that you should know the song and join in the chorus. If you have not heard Josef Marais sing his Bushveld sones. we recommend you tune into the NBC-Blue network on a Sunday at 1:30 P.M., EST. (Marais has made an album of the Bushveld songs for Decca -Set 113)

If you awake on Sunday mornings as early as 8:05 (EST), you can enjoy a fine organ concert given by Dr. Charles Courboin on the organ of the American Academy of Arts and Letters in New York City. His concert runs until 8:30 (NBC-Red network)

A Weekly Schedule

Looking down NBC's calendar for the week, we find that on Mondays there is a program presented by Joe Emerson and his choir from 2:00 to 2:15 P.M . EST (Red network) called "Hymns of All Churches. We sometimes forget how much we like certain hymns until we hear them presented in an informal manner in the home. Then there is the Rochester Civic Orchestra, which has been heard of late in a series of matince concerts under the direction of Guy Fraser Harrison on Mondays from 2:30 to 3:00 P.M., EST (Blue net. work). It's a good broadcast to mark up on your Monday schedule,

Mondays bring also the Firestone Hour, which since February 17th has become known as the traveling "Voice of Firestone Concert", owing to the fact that it is following its tenor soloist. Richard Crooks, across country in his coast-tocoast concert tour. Beginning with the broadcast of February 17th, which originated from Hollywood. Crooks resumed his guest appearances on this program. Alfred Wallenstein is conducting all concerts, and since he is engaged in other broadcasts regularly from New York, it is assumed that he has to make connections each Monday night with Mr. Crooks by plane. (Red network-8:30 to 9:00 P.M., EST.)

Two young singers are (Continued on Page 288)

OUSSEVITZKY'S PERFORMANCE of Brahms' "Symphony No. 4, in E minor, Op. 98" (Victor Album M-730) disproves all the old assertions that this music is melancholy and uncompromising. It would be impossible to imagine a more clarified, more brilliant or more finished performance than Koussevitzky and the famous Boston Symphony Orchestra turn in. From the reproductive standpoint, this is the best version of the work on records. From the interpretative aspect it is equally impressive, although those who know this score intimately may well feel that

there should be more warmth in its projection. Unquestionably, the best version of the Tschatkowsky "Symphony No. 6 in B minor, Op. 74" (Pathétique) on records is furnished by Furtwängler and the Berlin Philharmonic Orchestra (Victor Album M-553). The music is shaped with

care and logic, and its expressive qualities are fully exploited without emotional excess. The recording is wholly admirable, although not so loud or forceful as some domestic issues.

The latest version of the César Franck "Symphony in D minor" (Columbia Set M-436). by Mitropoulos and the Minneapolis Symphony Orchestra, is somewhat disappointing. When we consider that Beecham, the foremost conductor on Columbia records, has recorded this work for English Columbia in recent months, it seems odd that domestic Columbia should have released the Mitropoulos reading instead of the great English conductor's version. Mitropoulos gives an admirably clean and straightforward performance; one marked by intensity and superb precision, but it is hardly Gallie in spirit. As a recording, this new set lacks the warmth and glow of the Stokowski version; and, strangely, it compares very unfavorably with the earlier Mitropoulos recordings, having much less bass and a hardness of string tone foreign to the orchestra.

The recording of Rimsky- Conductor of the Soston Symphony Orchestra Korsakoff's Capriccio Espagnol, made by Barbirolli and the Philharmonic-Symphony Orchestra of New York (Columbia Set X-185), shows the fine musicianship of several

first desk men, but as a performance it is not so smooth and effective, on the whole, as the Fiedler version on Victor discs.

Stokowski's arrangement of Weber's familiar Invitation to the Dance (Columbia Disc 11481-D), played by the All-American Youth Orchestra, is more on the virtuoso side than the Berlioz version. Brilliant scales for woodwinds and harps dominate certain sections, and one notes a more sensuous tonal sound than in any previous recording

of the work. In his performance of the Overture to Wagner's "Die Meistersinger" (Victor Album M-731), Stokowski, conducting the Philadeiphia Orchestra, achieves consummate richness of tone. The music is played more for detailed effects than for spon-

Discs That Delight Music Lovers

By Peter Hugh Reed

taneity of movement; occupying, as it does, three record faces. One unfortunate break disturbs the continuity. From the recording side, this is the most impressive version of the superb "tone poem" that Wagner wrote for perhaps the most beautiful of all his music dramas; yet, it may well be that those who own the Beecham recording will

find the freer flow of his reading, even though cramped on two sides, more desirable than this newer and more realistically recorded version.

Beethoven's "Twelve Contra-Dances", which Howard Barlow and the Columbia Broadcasting Symphony play in Columbia Album X-184, hardly represent the composer at his best, Pieces like these were written by him at a publisher's behest. They have little or no harmonic or rhythmic variety: being modeled on the country dances of the times. Yet the dances are of historical interest, for one of their number (the seventh, in E-flat), offers a striking example of "how the lesser and the greater Beethoven coalesce into one." This dance was later to be used for the exuberant finale of the famous "Symphony No. 3 in B-flat", the "Eroica "

In 1922 Peter Warlock, the English composer, wrote a Serenade for strings for the sixticth birthday of his friend, Frederick Dellus. The music. close to Delius in mood and workmanship, is sensitively conceived. Constant Lambert and his String Orchestra do notable justice to this little

work on Victor Disc 13554. E. Power Biggs, the organist. and Arthur Fiedler's Sinfonietta unite to give us a worthy performance of Handel's "Concerto No. 13. in F major" for organ and orchestra, sometimes known as the "Cuckoo Concerto" because of imitative effects in the second movement. The material of this work was drawn by Handel from

other of his works. Notwithstanding, this is a particularly pleasing composition, well played and recorded in Victor Album M-733 It was inevitable that José and Amparo Iturns would sooner or later record a two-plano concerto, And their choice of the famous Mozart "Concerto in E-flat major", K. 365, (Victor Album M-732) is a wise one; for Iturbi and his sister have a real

insight into Mozart's music. Since Iturbi is the conductor of the Rochester Philharmonic Orches tra, it was but natural that he should conduct the performance from the first keyboard, as Mozart did in his day. The result is a brilliant performance of this sparkling work, but one that employs a far larger orchestra than Mozart intended. The Schnabels, father and son, also have recorded this concerto, and while their performance is technically and expressively less impressive than that of the Iturbis, there is much to say for the less weighty accompaniment of their orchestra.

The new recording of Verdi's forceful and mov-

ing "Requiem Mass" (Victor Album M-734) was made early in 1939 in Rome, at the Royal Opera, with the orchestra and chorus of that eminent institution, and four of Italy's foremost singers under the direction of Tulio Scrafin, who, next to Toscanini, is the greatest living Italian conductor. The singers are Maria Caniglia, soprano, Ebe Stignani, mezzosoprano; Beniamino Gigil, tenor; and Ezio Pinza, basso. There have been many derogative criticisms written against the theatricalism of the Verdi "Requiem"; but with the years these have gradually faded out. Most people to-day acclaim this work as one of the greatest of its kind. Verdi set the liturgical text of the mass as a tribute to his close friend Manzonl, the writer, and set it in his own original manner Had the composer sought to imitate the styles of Bach, Mozart, or Brahms, his "Requiem" would not have been so convincing; its Italian exuberance and fire, its spontaneity and deep emotion are its chief attributes. The impact of the Des Irae is among the most compelling things in all

poignant in their sorrow Schumann's "Quintet in E-flat major" (for piano and strings) is one of the most popular works of its form. It is a more compact work than most of the composer's larger ones, and its thematic material is a joy from beginning to end. Its mood is predominantly romantic, and this quality should always be taken into account by its performers for a successful projection of its inner spirit Schnabel and the Pro Arte Quartet recorded the quintet a few years back; and now comes a new performance by Sanroma and the Primrose Quartet (Victor Set M-736). The latter give a more vigorous reading of this music than did the for mer, a reading that is admirable for its polished musicianship, but lacking in the warmth essential to Schumann's melodies and, in the second movement, in the full realization of the dimeult rhythmic patterns. From the reproductive aspect, this is the best version available to date.

music; while the final pages of the Libera me are

The newly formed Roth String Quartet play with finer unanimity and polish in Mosart's "Quartet in B-flat major", K. 458, (Columbia Set M-438) than in any of their previous recordings The delightful rhythmic and melodic flow of this music is spontaneously set forth, and although one can imagine a more searching portrayal of the lovely adagio, it is (Continued on Page 269)



SERGE KOUSSEVITZKY

RECORDS

Music in the Home

MACDOWELL FOR CHILDREN A new biography of Edward MacDowell, liberal-

by illustrated with black and white original drawings by Mary Greenwalt, has just been issued from the pens of Opal Wheeler and Sybil Deucher. The story is excellently told and should be easily comprehended by children of ten years of age. Selections from a few of his compositions are introduced.

"Edward MacDowell and his Cabin in the Pines" Authors: Opal Wheeler and Sybil Deucher Pages: 144

Price: \$2.00 Publisher: E. P. Dutton & Co. Inc.

A Great American Singer

One of the finest biographies written by an American, ranking possibly with those by Presdepth of the present of the present

book an sutherity which is most vectome.

If the property of t

Born in Brooklyn, New York, her first teacher was Julius Meyer of that city, Her nost teacher was the noted Achille Errand, of New York, Then she went to Bootton to sandy with Mane, Fundershe went to Bootton to sandy with Mane, Fundershe was the sand to the

After sindying with Mme. Rudersdorff. Emma Thrusby went to Milan to study with Lamperti and San Glovanni. These details are given because they indicate that although she was thoroughtly American her voice was developed strictly along the lines of the Railan traditions of he canto. This possibly accounts for the fact that her singing year. Basted until comparatively late the singing year basted until comparatively after debut was at Plymouth Church, Brocklyn, New York. in 1878.

Pat Gilmore was at that time a real force in American music and his band ranked in popular favor with the great symphony orchestras of that day. He engaged Emma Thursby for a national concert tour which proved a tremendous success. Her voice, although not powerful, had a "delicious" timbre, which led critics to compare it with

In those days much of the best singing known in America was that heard in church from the many fine church choirs. Excellent salarles were paid and singers of real ability were proud of their choir positions. The choir of Henry Ward

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from the ETUDE MUSIC MAGAZINE of the price gives plus postore.

By B. Meredith Cadman

Beecher's Plymouth Church in Brooklyn, New York, was particularly famous. It was believed that Miss Thursby when she was a member of this choir, drew as large crowds to the famous church as Beecher himself.

During the rest of her remarkable career she devoted her art to church and concert singles, notwithstanding incessant opportunities to go into opera. Even Gouned begged her to sing his



EMMA THURSBY About 1900

Marquerite. At first she was moved by moral scruples, but later her wast success as a concert singer became so unusual that she reached a position where she could not afford to devote time to the opera. In England, France, Germany, Spain, Denmark, Norway, Sweden, Belgium and other countries, her appearances were sensationally successful. Offers came to her from all parts of

BOOKS

the world, one from the Emperor and Empress of Brazil who are alleged to have made her an offer of \$40,000 for a concert tour of their country, on most of her tours she was accompanied by her faithful slater. In a Love Thurshy.

In her later years she gave much time to teaching and philanthropy. Her best known pupil was Geraldine Farrar. In 1963 she and her sister, Ina, made a tour of China and Japan. In Tientsin she gave a very successful concert. She was then aged

mily-egnt. The writer of this review knew Emma Thursby
for many years and was a guest in her apartment
at 34 Gramery 27ax, on different occasions. She
was a woman of extraordinary charm, personalbused by unassed with a wife thumen outlook,
bused by unassed with a wife thumen outlook
bused by unassed with a wife thumen outlook
placed by the property of the property of the
permanent recention and record which other
twise might hape been look.

"The Life of Emma Thursby" By: Richard McCandless Gipson

Pages: 430 Price: 87.50

Publisher: The New York Historical Society

MUSIC LOVERS TO THE FRONT

Here is a delightful short book by a British gentleman who holds the Rossiter Hoyle Chair of Music at the University of Sheffield, From the tone of the book, we could not have imagined anyone who could have done it more deftly in as few pages. We have stressed the author as a British gentleman because, since the earliest days of music culture in England after the monartie period, innumerable British gentlemen always have taken a peculiar and sincere delight in becoming amateur musicians. Following the models of Henry VIII and his turgid daughter, Elizabeth as well as his ill-fated Mary, English gentlewomen and gentlemen took to the virginals and the recorders as a salmon does to a waterfall. To them it was an exciting and interesting game. Quite naturally, the gentlemen of other lands, Frederick the Great, Esterhazy (esh'-ter-ha-ze) Razumovski, and others, became fine amateurs and patrons of the art, but it remained for the Briton to make sport of it

Henry VIII, be it known, was, like Mary, able to play many instruments and, like Mussolini, was said to have practiced music daily. One writer claims that he composed almost the first purely instrumental compositions in Brigland that have

Music in the Home

come down to us. In 1637, however, in Peacham's "Compleas Centleman," we read that estrictions were placed upon musical obligations. He writes, "I desire not that any Noble or Contleman about (save at his private recreation at leisurable hours) prove a Master in (music), or neglect his more weighty employments..., I desire no more in you than to sing your part lens at first sight, withall to play the same upon your vol, and withall to play the same upon your vol, and

exercise of the lute, privately to yourself." The author has collected many quaint touches such as the following, relating to the ponderous Dr. Samuel Johnson: "Boswell, incidentally, had more sensibility, but not much greater knowledge. I told him (Johnson) that (music) affected me to such a degree, as often to agitate my nerves painfully, producing in my mind alternate sensations of pathetick dejection, so that I was ready to shed tears; and of daring resolution, so that I was inclined to rush into the thickest part of the battle, "Sir, (said he), I should never hear it, if it made me feel such a fool." He was disappointed to miss the 'musical meeting in honour of Handel, in Westminster Abbey' in 1784. He likes the sound of the organ, like many other of the untutored: "Tastes may differ,' he writes, 'as to the violin, the flute, the hautboy, in short all the lesser instruments: but who can be insensible to the powerful impressions of the majestick organ?"

All and all, this book coming from England at a time when most of the nations of the world are at war or upon the threshold of war, is a delightful-interlude in a-troubled world and at the same time bespeaks the equanimity of the British soul. "The Amateur in Music."

Author: F. H. Shera, M.A., Mus.M., F. R. C. O., Hon, A. R. C. M. Pages: 78 (516 x 816)

Price: \$1.25 Publisher: Oxford University Press

Musical Ouestions

Many years ago, the famous musical historian, Hermann Ritter, a man of broad sympathies, high aesthetic sensitivity and understanding, wrote a six-volume "History of Music in Questions" which the writer of this review studied with Professor Ritter. The style has been occasionally copied in much briefer books, the latest of which is "Handbook of Music History" by Dr. Hans Rosenwald, until quite recently a teacher in Berlin. This is a series of questions and answers, a kind of catechism of facts of musical history which, of course owing to the compact nature of the book, cannot be all comprehensive. Several distinguished men and women in contemporary music are necessarily omitted. The book will be found useful for question and answer contests. The writer's style is concise and direct, and we trust that this work will meet with wide approval for the purpose for which it is designed. "Handbook of Music History" By: Hans Rosenwald

Price: \$1.25 Pages: 112 Publisher: The Lee Stern Press

The Art That Releases

"I befiere that much can be done by art, and particularly the art of music, to give satisfaction to the natural and legitimate desire for getting away from unrelieved duliness and drudgery, and to lend the strong impulse underlying it into fruitful instead of harmful, or even destructive, channels."— ofto Kahn.

Thanks from Sibelius

The Hon. H. J. Procopé, Minister of Finland, desires to thank American admirers of the work of Jean Sibelium for their widespread finites to the master at the time of his recent seventy-fifth birthday. No nation he would stands higher in the estimation of all Americans than magnificent little Finland, and we are greatly honored to present this letter to our readers.—80th or of the Sidt of other Sidt of the Sidt

LEGATION OF FINLAND WASHINGTON D.C. HJP/RW D-60 1103



February 27, 1941.

My dear Dr. Cooke;

There just received a letter from Jean Sthelius in which he seled me to write in hit behalf to those who had done so such in this centry to honour him on his birthday, and to soweres for his late very heartful themis for this without, he was demyly touched by this expectation for his mands, a wall set by the houser thee path to Fizikad, and he said in his letter to me that he would "mo runsh like to thank so and every one precedily", but as this is imposed him to the said to be and the second of the s

Ninister of Finland

Dr. James Francie Cooke, The Etude, 1712-14 Cheetnut Street, Philsielphia, Panneylvania.

Music As a Means to Speed Up Work-By M. V. Santos

British factories have been experimenting with the use of music during working hours, as a means of increasing the efficiency of employees. The Manchester Guard Week! The Marchest that forty-seven factories of nine number of seventy giving information about factory onditions, in a survey conducted by the National Institute of Industrial Psychology, are using music.

ficials were: Employees doing hammer work keep time to

swingy music.

Music has the effect of stopping chatter, and
work improves in consequence.

Girls prefer work in the warehouse with music,
to work in other departments where higher wages

are paid.

Slow and fast music affect the speed of work.

Employees work to the beat.

Singing is allowed; and, when singing, em-

ployees work better, because it keeps them from talking, and people can work and sing, but they cannot work and talk.

Go Back to the Piano!

A lively article from a sensible mother who found her own way back

By Mona Myers Davies

THE WORLD IS FULL OF WOMEN whom you might call "givers-up of the piano," If all the money spent on their music were put in one pile, it would look like the national debt. If a span of their practice hours were made. it would extend to the crack of doom. Some of these women had real talent. All learned to play the piano. And they have thrown away the priceless thing they strove for. Many of them are restless, groping for something to fill the yawning gaps in their lives. Why don't they take up music again? Ask them, They will tell you they have not touched the piano in years; their hands are too stiff; they are ashamed of how much they have forgotten. Every excuse in the world. They are just a bunch of "dids" who "don't any more."

I understand these women, having been one of them for thirty years. But I have left them. I have gone back to the plane and am having the time of my life. Now I am possessed with the fervor of a crusader and want a host of women

to follow me.

My early childhood was without bene-

At of music lessons, and our old upright plano stood neglected. No doubt this was because I had never divulged my secret dream-picture in which I saw myself, grown up, scated at a grand plano, playing, dressed in black velve with a long train that growd like a fan upon the constitution of the plant of the conunities of the plant. But not until I was twelve years old did I give voice to my desire to make music.

A neighbor girl came to our house one day and played an elaborate piece with a lot of handcrossing in it. It was wonderful! I immediately added crossing of hands to my picture. Then a dear little old lady came one evening and did the most amazing variations up and down the keyboard. She wore rustling black taffets, and her white hair waved softly into a tight little biscuit on the back of her head. She looked fragile enough to fall to pieces when she perched herself on the wobbly plush stool. For a minute I was afraid she would lose her balance, but I soon forgot about that, so delightful was her playing. I definitely decided that night to become a musician. of music made old age so gracious and sweet, I felt that I should hurry and get ready to be old.

The Ugly Duckling Sets Cut To Be a Swan

My father and mother consented with alacrity to my request for music lessons. I was an exceptionally homely child with uneasy manners, a prickly disposition, and a genius for saying the wrong thing. My mother welcomed the idea of a



MONA MYERS DAVIES

cultural parlor trick, because she thought I needed something to sand me down to the smooth finish she desired in her daughter. My father picked the guitar, managed some really bird-like notes on the flute, and whistled very beautifully. He also sang tenor in the church cho'r. He therefore encouraged me, but I think with his tongue in his cheek, as he saw no sign of music in me. They sent me to an excellent teacher who discovered that I had only a small talent for music but a stupendons and unsuspected talent for hard work. Having a temperament like the Little dog named Rover who, when he died, died all over, I gave myself completely to music and practiced three to six hours a day. I made such rapid progress that my parents were inordinately proud of me.

In college I made plans for a serious career, I became a show-off pupil and was unduly puffed up over my accomplishment. It pleased me top lay in recitals, for I felt that it would be unfortunate indeed were other students denued the privilege of hearing me. Besides, I liked the applause. I davesay my beloved Beethoven and Lisst. In the celestaid orchestra, laid down their harps in

disgust when I played the "Appassionata Sonata" and the Second Hungarian Rhapsody. But had I seen their gesture of disapproval, I would not have been deterred.

have been deterred.

My graduating recital stopped just short of my

dream picture. The grand piano was there, and the audience. But the black velvet dress was missing. I wore be-ruffled white organdle

When I went the following year to New York to study under a famous teacher, the ego slowly oozed out of me. Self-confidence gave way to humility. This teacher was understanding and

kind. When I told him that I had used up my money, he let me cry on his shoulder and ruin his collar with my tears. He said:

with my tears. He said:
"Go home and teach for
a while, and come back
when you have enough
money for living expenses,
Don't worry about money
for lessons. With your capacity for work, you'll play
in Carnegie Hall one day."

Marriage Flies In, Music Flies Out I came home and began

to teach. Then, like a feather on a breeze, went my music. I fell in love and got married, and lived for five years without a piano in the house. When at last we bought one my hands had become so toughened by kneading dough, spanking babies, and grubbing in a flower garden, that it was hard for me to practice. My husband did not encourage me, so I let the music go. It amazes me even now to think how quickly it went One night, three years

ago, something happened which changed my course and steered me back into music. I had what my old black mammy would have called the "hibby-jibbles." The radio was on, but.

I was not littening. I was too havy contemplating my foriorn estate. For years I had looked forward to the time when I should have leisure and be free from responsibilities. But now that I had reached that time, it held no flavor for me. My reached that time, it held no flavor for me. My reached in the contemplating the contemplating the contemplating the contemplating to the contemplating the contemplating to the contemplating the contemplating

Suddenly my ear caught the opening phrase of the "Appassionata Sonatia", and I began to listen. A world famous planist played a programme almost identical with the one I had played any graduating recital nearly thirty-five years before. At once I knew that I should take up plano and fill my life with music. The next day I went about doing it.

My uncle, with whom I live, was happy over the idea and bought for me a small upright piano, Just around the corner lives a woman whose gift for teaching is truly remarkable. I went to her and said: "Teach me as you would teach a child. Maybe I can learn a (Continued on Rego 270).

Acquiring a Light Thumb

THE THUMB IS STRONG but heavy and clumsy. Therefore, special exercises to acquire lightness, are needed, if the thumb is not to be a drag on the other fingers. Here are a few exercises that will enable one to acquire a

light thumb.

1. Place the five fingers on five white keys. Now, without depressing the four keys on which the four fingers lie, play the thumb note four times very softly. Repeat the exercise several times but

not often enough to cramp the wrist.

2. Play several scales, especially the scale of C, and play the thumb notes much more softly than the other notes are played. This is an especially valuable exercise in gaining a light thumb. It serves another purpose, too, in that by practicing

is faithfully the student gains great facility in turning the thumb under the hand.

3. Now, place the fifth finger on C and the thumb on the C below, which of course makes the octave span. Holding down the C with the little finger, play a shore chromatic set with the little finger, play a shore chromatic set at time. This exercise also tills two birds with one stone, so to speak, for it is a valuable exercise inco.

traction and expansion.

The Outer and the Inner Ear

By Leonora Sill Ashton

The avowed alm of every music teacher should be to eliminate, as far as possible, the supposed

"drudgery" of plano practice for his pupils; and to expedite the attainment of their musical proficiency to as great a degree as possible. A plan which has been found successful with a number of pupils is that of explaining to

them that, while the music they play is received by the listener through the organs of hearing, the ears, they themselves learn to play by two different methods; through the medium of the outer ear, and that of the inner ear. Both of these "ears" have valuable assistants

which cobperate with each other in overcoming the difficulties which arise in plano practice. The outer ear hears a piece of music being played. It catches and holds the impressions that are made upon it by the rhythm, the meiody and the phrasing; and it cooperates with the fingers in helping them to keep the correct time. to make the melody sing, and to mark

each phrase with a slight accent at the beginning and a pause of breath at the semiming, and a pause of breath at the semitime of the semipage, colored from looting at the music page, coloperating with knowledge which has noted. The semipage of the semipage of the different notes, and the semipage of the semipage of the price; of the marks which tell what its phrases and shades of tone should be. The limes and through mutual understanding.

While this presentation has appeared some-

what abstract to a certain type of pupil; it has proved valuable and successful on the whole. The pupil with the quick ear, by having his undecases touched with the impression and undecases touched on the large season and the contract of the contract of the contract been unconsciously made to penetrate the reasons for the parts of music as differentiated from the whole, and to which hitherto he may

have given scani attention.

To the opposite type of pupil, probably quite as musical as the first, but with less spontaneous power of expression at the keyboard, the suggestion has illumined his individual appreciation or music, and aided in drawing out the large coordination of the forces of mind and hand and fingers which were necessary for his complete

musical performance.

The plan has helped to strengthen the weakness of both types of pupil, and to improve and intensify the native gitts of each.

The Queer One Tone Music of the Lapps

By Holger Lundbergh

A rich and fascinating collection of five hundred and fifty-sight ancient Lapp melodies, so-cailed "iolitings", has been gathered by Karl Trier, a Swedish rallway station master turned author-artist. Mr. Tifen, who is eighty years old, has roamed the wastes of Lapland for more than three decades, and because of his friendship with the Lapps and his understanding of their nature, he has amassed a wealth of information, not preyloudly discovered.

Mr. Tirén calls "jolking" heterophone music, and explains that it is absolute monotone and constitutes the Lappe' way of expressing their moods, likes, and feelings. They can be divided into migration tunes, marches, herdsman lays, meeting and parting songs, weoing songs, revelve.

umes, and wedding and crede songs.

The very olders of the "joilings" are the songs to the song the so

Many prominent musicians have visited him in as cottage, "Nuolipidi", in the Abbids Nutlend Park in northern-most Sweden. Among them is Leopold Stokowski, who claims that the rhytum of the Lapp music has no counterpart in the state of the Company of Sweden also have been his guests one continued of Sweden also have been his guests one continued to the Company of the best violat makers in Sweden, and has also made a name for himself as a pointer of

Another interesting phase of Lapp music, the symbolism of their ancient magic drums, has just been investigated by a Stockholm scientist, Dr. Ernst Manker. This expert has found that he Lapps used these drums in order to establish contact with the apirit world. While drumming, they fell in a trance, and it was supposed then

that the soul became liberated from the body and source to higher realms. The drums were corcred with figure designs, illustrating scenes from the mythology of the Lapps, as well as everyday happenings in their life. Their mythology, wild be millemented by Christianity as well as by all the millement of the manufacture. The same properties of the the same and the moon, the moon that the same and the lightning and some storm—promised as speke while the gods of mountains, lakes, forests, and so m, were of a more local malare.

The Lapps for hundreds of years held on its their drams, when they believed could not only influence the world of spirits, but also reveal to influence the world of spirits, but also reveal to include the related to the spirits of the spirits of

Piano Practice as a Game

Mothers of small children, and many teachers, have host the problem for mixing music leasted (particularly practice, periods) interesting. More music book pages, gold state for more music book pages, gold state for more more than a proposed methods of elementary schools. With some children they are successful, but to the great majority the practice hour means either boredom or rebellion. It is difficult to make them realize the value of practice.

Here is a new or practice.

Here is a new or practice, in the control of the problem All little citis adore, "Their continues are Mother's dresser in surface," Their continues are Mother's dresser in surface, "Their continues are Mother's dresser in surface," Their continues are Mother's dresser in surface, and the surface and the s

"My day a manager age."

"My day a Mrs. Yield and Mrs. Yield as Mrs. Writt level, I will now play the sealer was of the sealer and over the "Then as the plane and was over and over the "Then as the plane and the plane and the sealer and play them preferely, Lad or all cames some broadcast with all full planes; but the waste broadcast with all full planes; but the sealer and can be sealer and the sealer and t

the idea was original with her, but I gave been praise and response to the praise and response to the second state of a long time. Ferhaps many other bored little once who draw the practice hour, might endoys it by playing at a deceasing, or siving a recital to an imaginary or siving a recital to the second state of the seco

Some Fundamentals of Good Singing

Sholmed 18 REALLY SPEAKING set to make it is speech with tones, latent in the average spoken word, caught up, emotionalized, and satistated in fewing, melodic style. You'd tone become musted in quality of the speech of the spe

In order to produce both vowels and compants according to their true cultural value, and without loss of beauty and spontaneity in the singing tone, the singer must obtain complete command of his vocal organs, through subconscious mental direction. To acquire this, the student may use the following instructions safely

and advantageously.

First, he must train his tongue to obey the mind's impulses of relaxation; this is imperative to good singing. This acquisition may be the means by which the young singer dispels short-comings and eventually finds the way to good

The state of the s

phonation. The back part of the tongue should always be free in order to allow the larvnx to sink and rise naturally, in automatic fashion, for the creation of just the right pitch for any particular note in the singer's vocal range. It should, without forcing, be down as far as possible, and as far as good vowel formation, tone support and comfort of the throat permit. The rear portion should never stiffen, nor should it rise up at the tip or draw away from the front teeth at any time during vowel emission. For the most part, in singing, it must lie loosely on the floor of the mouth. On the other hand, there are some exceptions, in that it must not assume a too flat position for the creation of the vowels "e" and a" of the English alphabet, and their relative sounds. For these, the tongue is required to rise in its center without stiffness or conscious control, and the tip must drop loosely behind the front teeth of the lower jaw, touching the teeth lightly. However, all such tongue positions and performances must come about involuntarily; the tongue must function as automatically in singing as it does in good speaking.

In most cases the tongue must be coaxed to relax; to assume a loose position within the mouth favorable to intelligible phonation and sejentifically correct tone production. For this, By Wilbur Alonza Skiles

silent exercises are helpful and, indeed, imperature, Not all singers have phenomenal volece. Canaba had. His method, however, was scientific in its principles and natural in its basis; he had no need to think of technicalities while he sang so evuherandy, so beautifully. Caruso sang as its great heart feit. All human emotions, perhaps, were experienced in his brief forty-eight years.

he was indeed a versatile artist.

In Dr. P. Mario Manfoult's splendid book, "Carasio's Method of Volce Production" On Appleton and Company), much is said concerning the right performance of the tongue, and there are numerous fine pletures of Caruso's tongue in action, which show the imperative groove in the longue as advocated by this great book. Caruso's tongue behaved in phenomenal fashion. Correctly and efficiently, his glosses are considered by the control of the co

To achieve this involuntary control over the tongue and voice, and to insure correct tongue action, the student will find these exercises for the training of mind and tongue very behuli.

Exercise 1—Silent
The student should stand before a mirror look-

ing thesely into his loosely opened mouth, oberving the tongs as he imagines his sensations everyting the tongs as he imagines has sensations. For the sensations—in the mouth, throat, bead, nose, cheef, and so or—as, with index properties of the contractions of the contraction of the trinder muscles due opportunity to act; and it is the contraction of the contraction of the contraction of the made possible at least from a physical standmade possible at least from a physical stand-

The visible result which comes from such exercising if practice is continued daily, is the tonque groove. This is a furrow in the tonque. from extreme year to just behind the tip, which results from the intrinsic action of those real mocal muscles uniting the larvax, palate and tongue into what we shall call a Voice Trinity, while the extrinsic muscles (those which perform during the ordinary act of swallowing) remain dormant. By this coaxing process, this Voice Trinity is encouraged to perform in a greater degree than it does in average voices which are intercepted by extrinsic interference. That is to say: through this coaxing process, the tongue leads in isolating the entire vocal machine from such dangerous interceptions. The groove itself

VOICE

may first appear in embryonic form either in the rear, middle or front part of the tongue. No matter where it begins, the important thing is where it extends-how far and how deep in the tongue. Concerning the mind culture derived from this tongue exercise, let us say that as soon as the tongue can automatically assume this deep groove, extending from rear to behind the tip, without the use of the index finger, his mind will be well on its way to controlling the entire tongue and vocal performances, physically. That is, the voice will respond to impulses of relaxation which exist in the mind of the student These impulses cause the groove to appear in the tongue; and in this manner the way is paved. over which to travel safely to correct good singing. This exercise is the major fundamental of good voice production.

Daily practice should be continued thus: Starting with approximately ten groove promptings, the tongue should show signs of relaxing. After the embryo groove is visible in some one part of the tongue, about twenty formations should be made daily. It is best, of course, at first, to practice only five minutes at a time, making about the groove during this a time, making about the groove during this appear in the tongue period industrial should appear in the tongue period industrial when the twenty minutes during the first week.

The number may be increased to about forty

sixty, one hundred, and so on, daily, after the student has acquainted his mind with the manstudent has acquainted his mind with the manless of the student has been according to the mind of the student. Interest in responsible to the mind of the student groove position permanently, but will be loosely as prove position permanently, but will be loosely as a resi when not employed. Psychologically, from the creation of this groove, the mind follows the right path through being suited positively the right path through being suited positively and mentally. Space does not permit detailed discussion of this phase of the young singery.

Once the potential singer is making one thousand grooves delly encourasing results in the voice itself will explain the details of the entire feat; the young mind will find rebrith, vocally, feat; the young mind will find rebrith, vocally, and be noticeable both in the student's speaking and be noticeable both in the student's speaking and singing voice; its tomese quality and word creation will respond more spontaneously to his mental impulses of relaxation which now have been calibrated to an appreciable degree. And another stages will be askey placed on the road to Par-

Exercise 2—Silent

With this groove exercise well in hand, the potential singer will find the following exercise useful:

With a clean cloth gently grasp the tip of the tongue and draw it (Continued on Page 286)

Will Battleshins Be Sunk by Sound?

Musical Miracles of 1941

Bu Arnold Hugon

TERE IS SOMETHING TO FIRE the imagination of the most lurid writers upon music. Fortunately there is a scientific background upon which a tonal Jules Verne or H. G. Wells might safely speculate_herause great research laboratories representing interests running into millions of dollars are now engaged in exploring the marvels of sound What they have found literally naralyzes the reader's mental concention of the most It is now readily within the province of the prophet to say that the time is probably coming when even a battleship may be sunk with music inasmuch as U. S. Novy experts are now testing sound vibrations with a view to

exploding hombs and tornedges at a distance Everyone is familiar with the effect of rhythmic Vibrations upon material bodies as for instance soldiers marching over a bridge. The men are always given the command to break step so that the vibrations may not disturb the structure.

Perhaps all those who have been making fun of musical therapeutics may have the laugh turned upon them Perhans the doctor of the future may come prancing into the room with a fife, or an oboe or a bassoon. In an article appearing in Neusweek last January, which is reprinted herewith by permission—the writer tells of sounds that are so high or so low that no one can hear them, yet they are being used now to kill germs in milk and other products. Why not germs in living human beings? Perhaps, some day, instead of engaging a doctor, we may call in a music teacher and say: "I have the flu. Will you kindly play Leybach's Fifth Nocturne and kill my germs?"

About two decades ago, a remarkable person by the name of Charles Kellogg, who was known as the "bird man," toured the country in vaugeville. We delimed to have a throat resembling a bird's In other words, he insisted that he possessed a syring formation in his throat, through which he imitated bird sounds. In the manner of a bird, he whistled with his line apart. He made many astonjohing "whistling" records which were manufactured by the Victor Talking Machine Company. At his public exhibitions, Mr. Kellogg displayed a glass cylinder several feet long and about one inch in diameter. One end of the tube held an ignited gas jet with a small visible flame. First he would perform the well known physics experiment of striking a piece of metal, thus making a sound tuned to the vibration of the tube and so high in frequency that it could not be detected as a musical tone. Although the tube might be one or two hundred feet away, the flame would flutter and die out. He would then reignite the flame and make a sound in his throat, tuned to the same vibration of the tube but inaudible to the audience, and the flame would again be extinguished.

It is well known that does can distinguish tones that the average human cannot hear In fact well known sporting goods manufacturer has not upon the market doe whistles used for calling does but inaudible to human beings, Kellogg gave many demonstrations in public, designed to indicate that his range of hearing penetrated to the supersonic and even the ultrasonic frequencies He also claimed to be able to create springs in the desert territory east of Sacramento, where springs had never been known. He exhibited photographs and local newspaper notices relating to these but

THE SPECTRUM OF SOUND WAVES WIRD ATTIONS PER SECOND

INAUDIBLE	
7-20-32-32-32-32-32-32-32-32-32-32-32-32-32-	- 0.0
ULTHASONICS ~ 40,000 10 5 001	DOO AND OVER
AUPERSONIES ~ 15.0	00 10 40 000
AUDIBLE	
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PICCOLO ~ HIGHEST MOTE ~	4,752
	4.752
FLAND IN HIGHEST NOTE I	4096
SOPRAND SINGER	768
LOCUSTS SCREEN'S	660
NEWBORN CHIEFS DAWLINGS~	413
************************	000000
PIANG - MITOLE C >	256
222222	004
TENOR ~ LOW NOTE ~	177
BASS SINCER - LOWHOTE -	87
LARGE ORGAN - LOWEST NOTE -	16

Newsweek chart-McLaughun oninion upon the authenticity of his claim His method was to dig trenches thirty-two feet long which converged in the shape of a fan at one

lower point. The trenches were filled with crushed

trap rock. Kellogg, according to his account, would

terious beam of light. In the realm of supersonic or inaudible sound, these physical mysteries, in addition to killing germs and producing chemical changes in industrial processes, are employed to bring about the coagulation of suspended dust the writer has never had any definite scientific particles in the air. so that workshops, made untenable by clouds of dust liable to cause dangerous occupational diseases to workers, may be freed from this nuisance

What the future of this supersonic generation may be is not known, but it has been cited that if the cupped hand, filled with oil is brought into contact with the instrument which sends out inaudible sound vibrations (not electric or radio currents), the hand may sense both pain and heat.

produce high fraguency tones which would make the rocks whrate cause a precipitation of make ture and result in a small stream or spring This

seemingly far-fetched story savors of Munchausenism but Kellorg included that he had done it And fabulous as this seems in the light of new and well-attested scientific discoveries relating to sound and in the light of the seemingly mirac-

ulous things that Kellogg did it is not impossible that he could have performed the feet As long ago as 1926, the New York Fire Department was siven a demonstration of the method

of extinguishing flames with a tuning fork but the idea was in its infancy and no practical development of the theory was advanced. However, some scientist at that time predicted that, one

day, fires would be put out by radio, Certainly, scientific miracles hardly less startling have been

In the field of supersonics the developments are quite as startling as those which have to do with

the photo-electric cell. By means of this cell,

sounds are "photographed on moving picture

film," making the finer talking movies possible;

doors are automatically opened at entrances of

whose arms may be filled with hundles; and pho-

nograph records are played by means of a mys-

railroad stations and of markets for pairons

9.000mmlish-d

All this makes room for interesting speculations as to the possible physiological and pathological influence of listening to music. Every musical tyro is familiar with the phenomena of harmonics of overtones, those "particles" of sound which are overtones, those "particles of sound which found when a fundamental tone is struck and, by their presence or their absence, give quality of tone color to the sound. If it were not for overtones, an octave, an octave and a fifth, two octaves, two octaves and a third, and so on, higher, all voices and all instruments would sound alike-The late Edward Bok, in a talk with the writer. said emphatically that he was of the mind that when he regularly attended the concerts of the Philadelphia Orchestra, he went at first against his will, because he knew little about music and cared little for orchestral music. However, he said that he gradually experienced, from what he said was at first a kind of "musical bath," a very remarkable sense of refreshment, at times relaxing and at other times stimulating; and in that way he felt secure in saying that music, even for those who merely exposed themselves to it without

knowing very much about it, was unquestionably The main upper harmonics for decades have been demonstrated to the human eye by means of the manometric capsule, invented by the great German scientist, Helmholtz. This all seems now

well within the realm of possibility. The following article is reprinted from the January 13th issue of Newsweek:

Vibrations no matter how produced cause molecules in the air to pile into one another and set up sound waves. The lowest-pitched sounds a human ear can detect (Continued on Page 268)

Variety in Organ Preludes

Edward J. Plank

T IS NOT NECESSARY for an organist to play the conventional type of prelude every Sunday. He can give as much variety to his preludes as he gives to the other musical numbers of the church service. There are at least six types of organ preludes at his disposal. While these classifications may sometimes overlan, each is in a definite and distinct category. An outline of these possibilities follows:

I. The Standard Prelude. This type includes the commonplace numbers one usually hears, bearing such general titles as Prelude, Meditation, Contemplation, Consolation, or Reverte. The standard prelude is easy and churchly in effect. In style, the ordinary prelude has a melody that can be readily followed and appreciated by the man in

II. The Hymn Type really has four sub-divisions, affording much variety in itself: a. Chorales are often needed. Simple chorales

played softly on the Echo Organ, produce an ethereal atmosphere most conducive to worship. Chorales are the proper prelude for Communion Sunday. Preludes similar to the Evening Prayer from "Hansel and Gretel", by Humperdinck, and the Andante Cantabile in B-flat, by Tschaikowsky, are also suitable for the Communion Service, offering a change from the meditative choral. During the serving of Communion, simple hymns are more effective and in better taste than elabo-

rate variations on a hymn tune. b. The Anthem Tupe is stronger, fuller, and a little more animated. One might actually play an anthem, such as Send Out Thy Light by Gounod. Protestant organists would gain an unusual repertoire by examining masses. The Sanctus from Gounod's "Messe Solennelle (St. Cecilia)" is

sublime in any church. c. Handel's Largo might be considered in the hymn class, although it is "broader" and more imposing than an anthem. The Choral from "Pinlandia" (Sibelius) also belongs in this sub-

stylsion d. An occasional medley of hymns is most pleasing to the audience. An organist should ever hear in mind that his hearers prefer familiar melodies to virtuoso feats. How we love to hear hymns from the past like Shall We Gather at the River? Playing a medley gives the organist an opportunity to improvise, modulate, and arrange. III. The Offertory Type. There are times, especially in Summer, when an organist becomes sasiated with chords. He craves something sweeter, lighter, and more songlike than chords coupled g 4' and 16'. The single note melody line will

give welcome relief. The Spring Song by Men-

delssohn, Ave Maria by Schubert, and Melody in A by Dawes, all are good suggestions. Offertories which are too long to syncronize with the ushers' march make ideal preludes. Two cases in point are Chopin's Nocturne in E-flat and Rubinstein's Romance in E-flat.

IV. The symphonic Prelude is more dramatic in a theatrical sense. For this purpose the symphonic prelude may be considered Program Music. Well known pieces in this category include: Pilartm's Chorus from "Tannhäuser", by Wagner (combination maestoso hymn type and symphonic effect): Liebestraume by Liszt-Gaul (dramatte tone poem); First Movement of the "Unfinished Symphony", by Schubert-Lemare (dramatic pean for festival occasions); Andante



from "Fifth Symphony" by Tschaikowsky: In a Monastary Garden by Ketelby; and Caprice Viennois by Kreisler

V. The Recital Type is composed, of course, of recital numbers demanding virtuoso ability. These masterpieces embrace the works of Bach, Buxtehude, Guilmant, and Handel. The master organist also plays Mendelssohn's "Organ Sonatas" and Widor's "Organ Symphonies." Toccatas, fusues, carillons, sorties, fantasias, concerti, canonic variations, and partitus, also have their

VI. The Grand Chocur Type. The organist often needs maestoso preludes of pomp and circumstance. This kind of solo may be as difficult as the above, but it emphasizes churchly dignity in contrast to recital brilliance. There are countless "Grand Choeurs" and "Grand Offertoires." Elaborate paraphrases on hymn tunes belong in this

occasional use as a prelude.

section, too. CODA: Transcriptions, while not comprising a special category, merit a separate paragraph. Transcriptions must be used with discretion because they do not supersede or displace original organ literature. However, there are certain transcriptions no organist can afford to be with-

ORGAN

out. A more varied repertoire is created by using suitable a. Operatic and symphonic transcriptions.

b. Organ transcriptions of appropriate plano 80/08 c. Oratorio and cantata transcriptions.

Operatic and symphonic transcriptions have been already mentioned. Other effective numbers are arrangements of the Introduction to Act III from "Lohengrin" and the Prelude to "Tristan and Isolde", by Wagner, Noteworthy selections for h are the Adagio Sostenuto from the "Moonlight Sonata" and the Adagio Cantabile from the "Sonata Pathetique", by Beethoven, Prerequisites from section c include the Bach aria. My Heart Ever Faithful and the Hallelujah Chorus from the "Messiah" by Handel. The two instrumental numbers from Gaul's "The Holy City" are, of course, intended as organ solos. All types of preludes listed have their places in

the worship service. The organist's good taste must decide which type creates the musical mood for the pastor's sermon. With services ranging from evangelistic to fraternal (visiting lodges). many different types of preludes are required Also the church calendar (Christmas, Easter, and so on) decrees the appropriate variety of prelude. National holidays, like Labor Day, Memorial Day, Thanksgiving Day, and Independence Day, also influence the service, and in turn the choice of All in all, the organ prelude can and should be

anything but conventional.

Intriguing Organ Lore Bu Mildred Martin

T IS OF INTEREST TO KNOW that the first American organ was built by Johann Klemm of Philadelphia and was placed in Trinity church, New York City in 1737. Eight years later (1745) Edward Bromfield bullt an organ in Boston. It was the intention of Mr. Bromfield to have twelve hundred pipes in the organ, but he died before the instrument was completed. The first concert organ used in this country

was built by E. F. Walcker and Son of Ludivigaburg, Germany. It was built for the Music Hall in Boston, Massachusetts, at a cost of seventy thousand dollars. In 1884, it was sold to the Hon. William Grover who presented it to the New England Conservatory of Music, Unfortunately the Conservatory could not house such an immense organ, and it was sold for the metal and lumber it contained, at fifteen hundred dollars. Opinion differs in regard to the most noted juvenile prodigy in organ playing and composttion. There are those who claim the honor belongs to Mozart and others feel that this recognition should go to William Crotch who became Dr. Crotch. At the age of two, he played the organ and at four gave daily organ recitals.

The first organ to be operated by electric power was at the Centennial Exposition at Philadelphia As the mighty tones of the organ calls to wor-

ship, let us repeat the words of Charles Wesley-Jesus, we look to Thee. Thy promised presence claim:

Thou in the midst of us shall be, Assembled in Thy name.

No organist should be so absorbed in the musical service of the church that he forgets the real service. That may sound confusing, but there are many who will understand and agree,

The Teacher's Bound Table

Conducted Monthly

Stops Retween Measures I enjoy your Round Table discussion

I enjoy your Round Table divincement very much and I have a problem I would like to have solved, I am teaching plane to my son, eight years of age. We are using W. S. B. Marhews' Orade I. 1. Practicing one-half hour a day, how long (approximately) should it take bim o complete Grade I?

2. How long would you advise studying plane, before beginning violin or clarimets

-B. W. M., Iowa.

1. When you read this answer your boy will probably be in long trousers—and The time interval between question, answer and publication is often so long that I hesitate to reply to some of the more pressing inquiries. It ought to take at least a year for any eight year old to get through Volume I. I hope that you are now feeding him a nourishing supply of supplementary fodder in addition to the Mathews diet. He needs it! 2. At least two, but preferably three wars.

A Memory Trouble

A Memory I rouble

I sam teemy-dwo years old, I have been
practiting plans for many purs. I sook
comes more years, and the comes more years. I sook
comes more years and the comes of the c especially when one has taken so much trouble learning it. I will thank you so much if you let me know what you think about this. Please tell me frankly if I am losing my time playing plano.
Also I want to tell you I have forgotten
entirely all the pieces I learned so well with my teacher, when I was eighteen years old and before. -T. B. O., Mexico City

Consider yourself very tucky if it takes as long as twenty days for you to forget a piece! The rest of us don't need nearly that much time; in fact, our Forgettery works full biast in a day or two. You are only experiencing what every artist, alas, ilves through daily. This memory bugsboo is the bane of the lives of recreative musicians. All of them must review their repertoire incessantly, not only practicing the pieces at the piano, but everlastingly and painfully going over them mentally away from the instrument.

Most musicians find that pieces learned in childhood or early youth can be played with more or less security all their lives; but even this is unrellable, for it is an automatic process—no conscious, intelligent memory functions.

A composition must be learned and relearned endlessly, this is at once the The process grows more difficult with increasing years Only those who possess the inner drive, a limitless love for music, and gobs of vitality, survive Of course if



you feel sorry for yourself, and begrudge all the pain music exacts from you, then you cannot go on. But the fact that you took the trouble to write as you did shows that you would be even more unhappy and troubled without music; and, therefore, something inside you will compel you to carry on. It's a hard life, my masters, but a grand one!

Do you know Lilias Mackinnon's "Playing by Heart"? It is by far the most sensible, helpful, clear book on musical memory that I know. Secure it without

Too Difficult? I am sixteen years old and am work-

I am stateen years old and am working on some very difficult numbers such
as those by Laket, those Law
the thought of the thought of the
horzes, Reschmanized (No. 2), and such
like, What I would like to know is, do
you think they are too hard for me?
Of course, I can play them all my life,
but I see no reason why them all my life, but I see no reason why I shouldn't work on them now, as I play them quite amosthly, and I feel free with them— that is, while they are quite difficult, wet I do not feel "lout" What led me to yet I do not feel "lost." What led me to write is that I was playing at a rettile where I did not do n will at usual, and where I did not do n will at usual, and plano-or should I let a bad plano mar my performance? I see my error in play-ing what I did on that plano, but even that would baruly be a sign that the numbers are too hard for me, would it!

I am wholeheartedly with you about studying those difficult pieces, especially if you sucreed in playing them smoothly with good rhythm, tone and pedat. A pianist is always happier if he is working out some great masterplece. As you know. most of these are long, involved and difficult

You will grow technically and musically by plugging away, year in and out, at such masterpieces. However, you should tracedy and the joy of a musician's life. also have short, easy, attractive compositions "on tap", pieces which you can play convincingly on good or poor instruments, numbers which you have "licked" sufficiently to project in a finished, enjoyable Guy Maier Noted Pianist and Music Educator

Correspondents with this Department are requested to Built Letters to One Hundred and Polly Woods.

interpretation. Nothing is more intolerable than a long, loud composition on a poor instrument. The sense of utter frustration felt by the player is quickly communicated to his audience. If, however, you are careful to choose short compositions, emphasizing the virtues (if any) and concealing the defects of the plane. you will get by with flying colors, Stick to your lengthy masterpieces, but play them only to yourself and your intimate musical friends.

A Band Boy

What would you do with a boy who What would you do with a boy who plays the baseon in the high school band, sower music, but refuses to atudy serfously anything except what the band pieces the band plays? Some of the symphosis plays? Some of the symphosis of t places the band plays are more cont for him-s third year student -- Mrs. F. Hillnots.

Souk him with easy, simple arrangements of classics, both solos and duets Tell him that his band would play them if it could, but that as yet it is probably not up to them! Just make him feet superior to his organization, and you'll have no more trouble, Try some of these on him: Baines,

Fragments from Famous Symphonies"; Thompson, "Themes from the Symphonies"; Gest, "Miniature Duets from Master Symphonies"; Kasschau, "Piano Duets from Famous Symphonies." He might fall for one or more of these solos: Liberty Bell March, Sousa-Pecry; Torendor Song from "Carmen", Bizet-King; "Ten Immortal Melodies", Snodgrazs; Midnight Bells, Kreinler-Maier; Liebesfrend, Kreisley-Maler,

Too Sotisfied

What shall I do about a fifteen-year-What shall I do about a fifteen-year-old boy, bright, quite musical; all too well satisfied with his progress; not well satisfied with his progress; not well satisfied with the property of the story in rectally His mother to large show in rectally His mother is safed but I am not—R. R. New York.

What an unheard-of perfectionist you are! Gee Whiz! How we all wonder at you! The rest of us teachers would be thrilled to bring about such a bitseful situation, Just count your blessings-boy happy, mamma happy, audience happy, Everyone happy but teacher! What clse do you want? How many other students do you have who make such a showing? Of course, your boy isn't doing his best work; no adolescent (or for that matter,

no adult) ever does; but so long as you keep the flame of his enthusiasm fanned at the same time gently impressing him with the necessity for concentrated practice and musical discipline, you are doing all you can. Your perfectionist tactics will not help; if you crack down on him, there is always the danger of crushing his fresh, eager zeal for music, So, so easy on him, won't you?

Two-Piano Numbers Can you recommend some recor

published pieces for two planes for bands, not too difficult, but effective numbers for recitals?-T. D., New York Bach-Maler, Air on the G String; Bath-Scienti, "Little" Fugue in G minor; Bach-Scionti, Chorale "Gone is Sorrow. Gone is Sadness"; Duvernoy, Fes Rou-lant ("Pinuheels"); Gitere, The Wind; Lecuona, Jungle Drams; Lecuona, Gitanerios (Spanish Gypsy Dance); Orasse-Ringo, Waves at Play; Pennario, March of the Lunatics; Simmons, Deep River; Simmons, Nobody Knows de Trouble I'st Seen; Simmons, The Lobster Quadrille and the Cheshire Cat from "Alice in Wonderland" Suite: Turner, Two Cornish Sketches (The Pottery Wheel and See Shanty); Cui-Luboshutz, Orientale. All of the above are in the late inter-

New Piono Concertos I am heartly sick of playing and teach-

ing most of the well worn plane con-certos. Could you help me out by augpesting some others, modern ones certos. Could you help me out suggesting some others, modern care expectally preferably short, and not too dissonant, that make interesting permanent additions to the "plano and orchestyn" repertoire?—M. E. New York.

mediate or early advanced grade.

Yes, here they are: Concertino, Henry Hadley; Ballade, Fauré; "Concerto Franco-American No. II", Jean Wiener, Concertino, Opas 15, Weiner; Barleste. Strauss; "Suite Fantastique", Schelling Fantasia, "Africa", Saint-Saëns, Wedding Cake, Saint-Saëns; "Concerto in C-sharp minor", Rimsky-Korsakoff; Concertino Carpenter; Concertino, Converse; Fatt taisie Pastorale, Milhaud; Pantasy, Debussy; Concertino, Honeger; Polish Phantasy, Paderewski; Sortileyi, Opus 35 Pick-Mangiagalli; Concertino, Walter Piston: "Concerto Champetre", Poulepe "Concerto Champeire", Polisco-"Concerto in D major", Benjamin Bril ten (this is long and dissonant, but bed hantly vital, and "smashingly" effective).



1840 High School Band Clinic. University of Michigan, Ann Arbor, Michigan, Mr. Revelli stands third from left, front row (Lower) French Horn Section, 1840 High School Band Clinic.

PROGRESS IS NOT MEASURED In terms of repetition of what has been done—it emperates the use of past knowledge and experience, present trial, future experience. Present trial, future experience. The lieve that we are about to begin a new stage of progress in our instrumental clinics, and it is my purpose here to discuss the weaknesses of our present clinics, to propose letes for evaluation of future clinical objectives, and to suggest improvements.

This discourse does not have as its aim any type of destructive criticism. Perhaps we would be protected by following the "movie mode":

"Should any of the statements made herein associate themselves with the program of any instrumental clinic—living or dead—the resemblance is purely coincidental and unintentional."

Seriously, however, we do recognize the part that clinics have played in the music program of our educational system, and we simply wish to deal with a forward step—to forecast what is to

The term "clinic" as used in music education is borrowed directly from medical phraseology, and its use in our field is certainly justifiable. Dut what is its meaning? We find that it can cover a number of meanings, most prominent of which are: (a). The instruction of a class of medical students by the examination and treatment of patients in the presence of the pupils, with the gradient of the pupils with the gradient in which cases.

The Future of Instrumental Clinics

By William D. Revelli

of illness or problems of a special type are studied, and expert advice or treatment is given. This last meaning is most general and the broadest, and a broad use of the term "clinic" might encompass clinical diagnosis, clinical lecture, or clinical psychology—all is part of

clinic program.

One can readily see the ap-

music education. Obviously elimics must have been originally gether of music students (ingether of music students (including teachers, directors, and others) for instructional purposes. From my observations, however, I central clinics have failed to follow primary objectives. A great many of our clinics have been merely seatured to the control of the present of the control of the present material.

The Reading Clinic

In the sense that we have previously defined, these sight reading get-togethers are not true clinics. While the reading of the various contest selections before large groups of instrumental directors has many definite benefits, there are numerous contest effect on the success or claims of the "Reading Clinic." For instance, no reading clinic can possibly accomplish its ob-

For instance, no reading cimic can possibly accomplish its objectives if the group detailed to do the reading is not sufficiently prepared to perform satisfactorily the material programed. Yet too often at our clinics we find a band or orchestra composed of selected high school musicians assembled as a unit for the first time.

positions of varying degrees of difficulty. While these students are excellent high school muscians, it is unreasonable to expect, under such conditions, a finished musical performance of the various selections.

If our clinics are to be of real educational value, the students participating in the various groups should gain more from such an experience than a hasty sight reading of material. It is impossible to see any real or lasting values to be derived for either directors or students on this sort of pro-



high school musicians assembled as a unit for the first time, trying to play at sight a number of contest comgram. In

BAND and ORCHESTRA

gram. In this connection, I am reminded of a remark overheard at the close of a clinic. One of the high school directors had sat through a somewhat disappointing reading of a contest selection by a clinic band, and at the close he muttered: "Should have remained at home and with the material

heard it done just as poorly by my

own group!* It is my feeling that a lot more would be accomplished if only a few selections were read, with a truly artistic performance, and with special emphasis upon the problems of interpretation, instrumentation, balance, satisfying performance. In some instances efforts have been made to offset the obvious disadvantages of unprepared readings, and those students selected for the clinic groups have been sent the material to be read in advance of the clinic dates Thus they have had time to become familiar with the selections and the result at the clinic has been correspandingly better. Sometimes the lack of preparedness extends to the clinical conductor, who has not spent sufficient time in acquainting himself

I cannot help but feel that the plan of recruiting the clinical band and orchestra from various schools should be superseded by the plan of using specific bands and orchestras chosen by the clinic program committee and designated as the official clinic groups. These groups could be representative of the various classifications; for instance, if the clinic is a state clinic, one of the state's best high school bands or orchestras could be assigned to prepare for the reading of the Class "A" list: a Class "B" band and orchestra could be assigned to Class "B" material, and so forth through groups "C", "D", and "E." Such groups should be selected on the basis of their proficiency, and the plan should be set up in such a way as to make use of different organizations each year, so that through a period of years all of the sections of the state would have an opportunity to send groups to the clinic. Under this plan, the bands and

orchestras selected to do the reading would have the opportunity to become thoroughly familiar with the music on the assigned list through daily rehearsals for several weeks prior to the clinic date. Thus, when performing under a guest conductor, the performers would not be sacrificing satisfactory or even artistic musical rendition to the "quest for notes," which is so often the primary concern of the heterogeneous clinical group. Such a desirable conditionthat of a really prepared clinical group-would be of further advantage in that the guest conductor could contribute a great deal more than ordinarily is possible.

In some cases under the old plan a guest conductor was really of no especial value to the clinic program, simply because the efforts of group and conductor both were in the attainment of acceptable rendition of a list of contest numbers. The conductor often found that his work consisted of struggling through a

great many musical selections with a orchestra can perform better than rective measures, it means that nine an unknown quantity. While the system of sending the musical material to the several students beforehand is a distinct improvement, there still remains the disadvantage of attempting to weld this group of young musicians into a unit over a two-day period. It has been my experience that these groups, really sincere and willing in their efforts, begin to sound well together just at the time that the clinic session has reached a conclusion. It takes that much time to secure balance, intonation, accurate

attack, and clean ensemble. Naturally, there is a place for an all-state band or orchestra in our clinic programs. They may well be used to read over materials for laboratory purposes, and also they might be rehearsed for the playing of a public concert with a program of a few well-prepared selections. This can be done readily and well enough to create a favorable impression and give entertainment to the public, But as a sight reading group the real objectives cannot be realized, and the guest conductor cannot give proper attention to interpretation. conducting, and the other elements

group whose proficiency was strictly the separate individuals who make up its personnel. Since so much of our instrumental music education program is one of wholesale or mass methods, it is certain that a clinic devoted to remedial treatment of the weaknesses of our young musicians can contribute much to the improvement of these students and to the edification of the conductors and

In my opinion, the teaching clinic and its possibilities have been somewhat neglected. Our clinics seem to have been slaves to the theory that public performance is necessary to the success of a clinic session. While this is occasionally true, I believe that we err in accepting the rule that each clinic must be climaxed by a public concert. It is more our concern to bring out of each clinic the lasting educational values-to make their functions worth while to student and director alike. Many of the teaching problems which confront our entire wind, string, and percussion sections can be successfully "dingnosed" and corrective "trentment" prescribed by a teaching

exectalist. Prequently I have conducted clinic



A HIGHLY SUCCESSFUL PIANO FESTIVAL Nearly three thousand citizens of Battle Creek, Michigan, attended a recent recenty times mouseful citizen to a seem value of the control of recent Prison Festival of which four hundred upulls of members of the Buttle Creek Music Teachers Chile played. The Rooft Music Company supplied the best-levy of twenty-four Wartitare planes in the large W. K. Kellegg Auditoctum.

of music education which are the groups whose purpose was to read vital and most interesting phases both for educators and students. The Demonstration or Teaching

Another type of clinic which, from an educational viewpoint, has totally different objectives from that of the reading clinic is the "teaching clinic." The teaching clinic's chief importance is in its presentation of opportunities to study the problems of our individual students. We recognize the fact that no school band or

festival materials, but who would have profited a great deal more from a teaching instead of a reading clinic. Poor performance was often the result of a lack in the fundamentals -tone production, intonation, technic, and so on-and as a guest director it was necessary to subdue my desire to "dig into" the real causes for poor performance, in favor of artistic performers on all instruelinic organizers. Usually, a clinic program has been timed to a "T". and if ten minutes are lost on cor-

selections instead of ten will be read -badly. In such situations how greatly I have wanted to stop the group and get down to the real bases of musicianship for the youngsters there gathered! It is with this in mind that I hopefully present the idea of a "teaching clinic." It is this type of clinic that fits more closely into the definition of a clinic that we tried to clarify earlier in this

article Let us try to picture a similarity between a musical and a medical clinic. At the medical clinic an ill person is subjected to the diagnosis of a specialist before a group of doctors and medical students. He is treated according to need, operated upon if necessary-and his symptoms. the causes of his illness, the possibility of cure are more than likely all touched upon in lecture. If we draw an analogy, we find that the "doctors" of the musical clinic seem to be more interested in the exploitation of the patient" as a concert-giver than in the nature of his weaknesses. We appear to be showing off to the public just what an excellent state of health our "patient" enjoys, rather than administering to his needs by means of two or three days of intensive diagnosis, careful application and prescription of remedies to correct his "illness."

Perhaps our public would be somewhat surprised to get behind the scenes and witness the hasty priming for clinical concert-where weaknesses must be tolerated and concealed, not uprooted and corrected.

The Clinic for Interpretation

While the reading and teaching clinics are important and necessary to the success of our educational music program, there is still another type of work to be done in our future clinics. It is our belief that this third type of clinic will do more to raise the levels and standards of public . school music, and be of greater benefit to the status of school music conductors than any clinical gathering we have known. Our school music educators might be said to fit into three categories: 1, Performers; 2, Teachers; 3. Conductors. Very few fit into the first grouping, if we consider that music educators have usually limited abilities in the performance of the various instruments. and a greater number belong in the second grouping, while again a com-

third category. Yet, to be successful. and to do justice to our jobs, we must be efficient in at least two and if possible all three of these divisions. As educators, it would perhaps be better to be excellent teachers and conductors; few can expect to be In developing a status of conduc-

paratively small group belong to the

tor, the most important consideration (Continued on Page 275)

THE ETUDE

The Viola Claims Its Rights

A Conference with

William Primrose

Distinguished Violist—Founder of The Primrose Quartet—First Desk Violist of The N.B.C. Symphony Drehestra

Secured Expressly for The ETUDE By BURTON PAIGE

T IS GRATIFYING TO OBSERVE the unmission takes he was the control of the control

and more overlainty section we must sever minds of several unwarranted preconceptions about 11. First of al., 11 need by no measure to confined to the First of al., 11 need by no measure to confined to the halm of the viola cheffy as an ore-settant and ensemble instrument, because to much of its notable to the confined to the confined to the confined pathod also music for the viola. I have frequently appeared to the work, building as many as eight Gifferent programs, none of them including as many transpracts of the work or transpersations are to be found

Early in the eighteenth century it was considered more "fashionable" to play the viola than the violin, and much music dating from that period is well worth investigating. Furthermore music written for the viol da gamba and the viol da braccia is as legitimately performed upon the viola as on the violoncello, since those older instruments are the ancestors of both modern ones. Attractive programs of viola music range from J. S. Bach, K. P. E. Bach, W. F. Bach, Rameau, Haydn, Mozart, Stamitz, Berlioz, and Brahms, to such moderns as Vaughn Williams, Bax, Delius, Walton, Granville Bantock, Hindemith, and the Americans, Roy Harris and Samuel Barber, Beethoven played the viola, but, oddly enough, he wrote no solo music for it. The viola parts of his later quartets show, however, his familiarity with the instrument and rank among the finest examples of the use of the viola in all chamber music.



The viola, like the harp, shows a dependent development. That is to say, composer seem to have written less for the instrument liseff than for some specialty girled viola player, with the result that spurts of interest in it have followed the cavers of its more distinguished performers. This is destry the case with Brahms. While there was compositions show an marked a personal enthulussam for it that one is led to think he was pleased with the instrument as it was revealed to hum.

Understanding Means Appreciation

This matter of having the instrument revealed is perhaps the most important fractic in understanding the viola. The average music lover knows regrettably little of its use of possibilities. Is resembles a violin, but it is of greater size; therefore people regard it as a larger violin—with a tone somewhat inferior. These bellefa are quite incorrection to the viola of viola of the viola of vio

It is a serious mistake to look upon the viola merely as an alternate instrument for a violinate, preclashly the one who has seed most good in a proposally the one who has not most good in the has been assumed to the proposal that any plantist can manage an organ simply by sitting before it and triping to play. The Volla requires an other is and triping to play. The Volla requires an intervention of the proposal that any late, who take up its study, and that they must devote time to mastering a new and different groundwork. It is more cumbercome than the the lowest supering, are C, O, D, and A), and its

VIOLIN

tonal and technical demands are quite individual,

A Technic Its Own

While the viola uses the same finger positions as the violin, the means of approaching and leaving them are quite different. It is nearly impossible to describe such differences without demonstration. but we give one example. The violist uses the balf shift, going out of his way to move his finger nosttions on half tones only, especially in descending passages. In preparing for a change of position the violist will move from F to E, rather than from G to F. Since the viola strings are thicker and less responsive than those of the violin, there is the risk that the very mechanics of the shift may produce an audible sound. Hence, the smaller the interval between tones during a shift of position, the smaller the danger of these mechanical sounds. It is true that many violinists use this method of shifting, but for them it is a matter of choice. For the violist it is practically obligatory as far as excellence of technical effect is concerned. I learned the principle of half shift moves during my studies with Ysaye, and have since developed it into what I believe to be at least the most satisfactory system for the viola.

The violet would do well to watch his left thumb. Since the instrument is large, there is a tendency to lighten the thumb in holding it, with the result that a certain amount of leverage tension is exerted on the neck of the instrument. Since the least tension mars toos and facility, the violet must be careful to avoid this pressure on the neck. I always do some practicing without using the left thumb at all. I qualify it as "some" practicing, if or it is not (Conditional on Page 221).

Music and Study

How to Secure a Patent

Q. Could you give me any information about securing a patent on a musical device? What would be the best way to servely wine would be the best way to get it on the market? I know there have been many patents, aimed to aid in teaching plans technic, and cach one thinks his is the best, but I have made a model of an idea and would like to have it patented to see if other teachers find it helpful.—Mrs. S. W. S.

A. I have asked the Commissioner of Patents, Washington, D. C., for the information you desire, and he has supplied me with a pamphtet from which have culled the following: 1. A patent is granted only upon a

regularly filed application, complete in all respects, upon payment of the fees, and only after a determination of utility and completeness of disclosure of the invention and a search to determine its

2. There must be a complete description of the invention, and it must be accompanied by drawings suitably tilustrating the same. If it is of a machine or other device that can be illustrated. 3. An application for patent must be made by the inventor only, and no person who has not actually created a portion of the invention is entitled to be considered a joint inventor.

4. The preparation of an application is a highly complex proceeding and generally cannot be conducted properly except by an attorney trained in thir specialized practice. The inventor, there-fore, is advised to employ a competent patent attorney or agent who is registered, as without skillfull preparation of the specification and claims a patent grant is of doubtful value. A register of attorneys and agents is kept in this office. No attorney or agent not registered in this office will be permitted to prosecute applications.

5. Application for letters patent must be made to the Commissioner of Patents and must be signed by the inventor. A complete application comprises (1) the first fee of \$30 plus an additional dollar for each claim in excess of 20, (2) a petition, (3) specification and claims, (4) an oath, and (5) a drawing when needed. All papers filed in this office should be legibly written or printed in the English language and in permanent

6, All the papers embraced in the application should be attached together; otherwise a letter must accompany each part, accurately and clearly connecting it with the other parts of the application. 7. The following order of arrangement

should be observed in framing the specification: (1) Preamble stating the name and residence of the applicant and the title of the invention. (2) General statement of the object and nature of the invention. (3) Brief description of the several views of the drawings (if the invention admit of such Elustration). (4) Detailed description, (5) Claim or claims. (6) Signature of applicant. 8. A model will not be admitted except when called for.

If these items do not entirely answer your questions, I suggest that you yourself write to The Commissioner of Patents, Washington, D. C. for a copy of the pamphlet. It is free After securing a patent-or possibly before-I suggest that you take your device to various music publishers to see whether you may be able to sell it.

Questions and Answers

A Music Information Service

Karl W. Gehrkens

Professor of School Music, Oberlin College

No question will be autoresed as THE ETUDE males: accompanied by the full name and abdress of the leaguese. Only switched, or pseudonym green, will be published.

How to Make a Trombone Vibrato

Q. My son is playing the stide trombone in the high school band. He has been given two methods for playing the went two methods for posynig the use the slide in accomplishing the and directs him to use the up in accompitation; the 'rresole, Peace size us proposed and tell us the hest method for playing the 'rresole cale to sixte on the side trombone, and if both methods are to be used, when it should the player use each—Mrs. H. A. P. and directs him to use the lip in accom

A. I have asked the well known wind instrument expert, Arthur L. Williams, to answer your questions, and he has siven me the following information: In answer to your question about vibrato on the trombone (slide), there are two schools of thought on the matter. One says the vibrate should be produced with a slight movement back and forth of the trombone slide, while the tone is being held. This changes the vibrating length in the same manner as that employed by string players; that is, the pitch is actually changed above and below the written pitch, but the tone may always have good quality because the resonance need not be lost. Thus the pitch is true even though it does vary slightly. A second method is that of keeping the slide in one position and allowing the lips to vibrate with a fluctuation of the player's breath, Thus a pulsation is set up which may be due more to changes in volume than changes in pitch. Because this is done with the breath and lips-the control of which is vital to every tone played upon the nstrument-most players to-day feel that this second form of vibrato is dangerous in that it becomes habitual, and the player finds that he cannot play without using the fluctuation of the breath, and so cannot produce a good straight tone. The first method is preferred because it is more easily con-



trolled, since it is more exterior in nature, done with the hand and not the vital breath. It can be done or not, at will, and may therefore be treated as an embellishment as it should be. Further, the second method is apt to cause the too and bottom of the vibrato pitch to be less resonant, since no adjustment is made of the slide length to compensate for the lower and higher pitches sounded Thus the top and bottom are ant to be breathy. There are fine players who use both methods, but the beginner is much safer with the first than with the second, for few players can develop a really pleasant fluctuation in the breath and lips which can siways be controlled.

Does the C Clef Move? Q On the Question and Answer page of The Etude for September 1960, you say that "Middle C" should atways appear on a line, never on a space. I have not been

that 'samme or "season strong appear on a line, never on a space I have not been able to determine why. Your explanation would be very much appreciated...W. B. A The "Movable C clef" is not really morable at all, for it always marks the same point, namely, Middle C. Sometimes more lines are added above the C line, in which case the clef appears lower on the staff. Sometimes, on the other hand, more lines are added below the C line, and in this case the clef seems to have moved to a higher line Actually, however, it has not moved at all for it always remains on the Middle

The illogical use of the clef on a space in music for the tenor voice is to be explained in the same way as the common use of "he don't" for "he doesn't."

A Good Contest Number

Q. 1. In the Einste in D-flat major by dott a sultable piece to play for a plane Ontest? do all the notes with downward stems dicate that they are to be played with the measures, and similar measures, may they be played with the right hand? At about what metronome tempo is

this played?

4. Was Littl's Scowed Hungarian Rhap-suly written originally for plane or for orchestra?—Miss E. P. A. 1. This is an excellent number for this nurnose

2. The position of the stem of a note does not indicate which hand plays that note; in fact, it happens that on the first two pages all notes with downward stems are played with the right hand. You are always perfectly free to change hands if by so doing you make the passage easier for you.

3.]=69 4. "The Hungarian Rhapsodies" were written originally for the piano. Lisst afterward arranged several of them for orchestra

Single Note Scale Passages

Long fast octave scales and passages offer mo effectives a secure and prime T come upon single note of tole possegos, such as use found in Mendelsochula "Connerto in autoritation and the secure found in Mendelsochula "Connerto in Saint in the secure for many incidentes" "Connerto in Saint in Saint in Connerto in Saint in Connerto in Saint in Connerto in Saint in Connerto in Saint Later, Liest, "Connerto in Saint Later, "Later, "Connerto in Saint Later, "Connerto in Saint Later, "Connerto in Saint Later, "Connerto in Saint Later, "Later, "Connerto in Saint Later, "Connerto

works besides the Schirmer Edition?

J. In a book by E. Markham Lee, "Music of the Masters," there is a reference to a themanic catalog published by P. Jungerson of Moscow, This book was published about 1915. Do you zone anything shout it and where it can be scured?

J. D. P. A. 1. All of these concertos are diffi-

cult. If you can play any of them and not the one by Mendelssohn, your technic is very one-sided, and I suggest that you practice a great deal of light scale work; also, play a lot of Mozart. You will love it after you get started Of the concertos mentioned, the ones by Schumann, Liszt (E-fiat), and Tschalkowsky would be suitable. Take them in the order given. A good number for you would be the "Concerto in A minor" by Grieg.

2. There are, but they are no better. 3. We understand this book is out of print; and also under present conditions. it is difficult to say if the thematic catalog could be procured.

Double Sharps

Q. I am purched as to the effect of a double there in a composition where the tone in sharped in the signature, for comments with a double sharp before it seems to me choused be played Gestarp; but in the selection The Nightlingule by Lion in Manthewich Graded Course, Chude X, in woods appl ouble sharp in a composition where The subtraceast by Link in Mathematical Course, Grade X, it would spot the thromatic passages, and I am wordering it I am wrong about how it should be played.—Mice O. T.

A. A double sharp is understood to indicate a tone a whole step higher, reckoning from the unaltered degree. In other words, if F-sharp is found in the key signature and if P-double sharp occurs during the composition, this indicates tone a double sharp higher than P.

Learning How to Act in Opera

A Conference with

Leopold Sachse

Stage Director of The Metropolitan Opera Company-Member of Faculty, Juilliard Graduate School

Secured Especially for THE ETUDE by Harvey Fowles

T IS DIFFICULT to get through a season of grand opera anywhere, without finding a review of one performance (at least) wherein some sifted young performer is censured for "wooden" or "undramatic" stage technic. The

audience does not enjoy such acting, and the young artist probably enjoys it even less. He feels that he has something to say; there are emotions rising within him to which he must give visible and comprehensible expression-yet there he stands, with all his thoughts and feelings pent up within him and only a series of well coached postures to convey them. Probably every operatic performer goes through this unhappy period, if only briefly, at one time or another in his career. Normally, it belongs in his study years; and as our study methods advance, more and more attention is being given to stage technic, so that when the young singer's opportunity comes, it may not find him dramatically unprepared.

The Difficult "Business" of Acting

Poradoxically enough, the business of acting-which appears to be a mere imitation of life experiences common to us all_is the most difficult both to learn and to impart. You know what it is to feel angry; you have observed neople who are angry; yet, to portray anger convincingly, so that the force of its impact strikes a theater full of people at

the same instant, requires the talent and the training of an artist. Violinistic finger positions, which are essentially unnatural, can be learned more easily than this simulation of a general emotional experience. At the outset, let me say that gestures alone can never convey emotion. That is the first maxim our operatic student must learn.

In approaching the matter of operatic acting, there are a number of misconceptions which must be cleared away. It is a mistake to judge acting and operatic acting by the same standards. They are both "acting", true enough, but vastly different. Operatic acting is, and always must be, an adjunct of singing. This places a definite restraint upon it. The singer's first shought, normally, is of his voice. He cannot permit himself gestures or expenditures of energy

which would be harmful to the perfect emission of tone. Thus, the task of the operatic actor is to convey an impression of freedom which actually does not exist. Again, the earliest ambitions of the actor and

LEOPOLD SACHSE

the singer are different. The actor, if he is truly an actor, feels the call of the stage in his blood as soon as he is conscious of feeling at all. He goes into the theater because he must, because his self realization lies there. The singer is first of all a musician. He may discover his voice only when adolescence is past. Then, it requires years to train that voice, to discover its possibilities and its limitations. Only as an adult, whose formative years are passing, does he begin to think of the operatic stage, and then, chiefly as a means of using his vocal instrument-much as a man might decide to become a violinist solely because his grandfather had left him a Stradivarius. Only when he finds that his powers fit him for the projection of operatic music, and when he secures the necessary engagements, does the averase singer learn to act. Where the actor works

as a matter of spiritual compulsion, the singer works to master a technic that will give greater scope to his voice. It is a very different approach, and it always makes itself felt. When the average singer reaches the stage, he is already a bit set in his mold, a bit self-conscious and reticent, That is another reason why operatic acting is difficult to master.

A third great difference between acting and operatic acting lies in the matter of spontaneity. Once an actor is entrusted with a part, he is quite free to play it according to the dictates of his mood. Indeed, he is not only free to do this but his performance will probably gain by it. One night, he may hasten his tempt; another, he may make a telling pause at a point where he never did so before. The operatic actor enjoys no such freedom. His performance must be regulated and timed to the conductor's beat, with the precision of a railway train running on exact

These, then, are some of the reasons why operatic acting deserves especial care. What, then, is the best approach? This approach comes through an attitude of mind. One must realize that the emphasis of all stage technic properly belongs, not upon mechanical accessories, but upon the body, the heart, and the mind of the players. Too often one hears it said that this or that marvel of dramatic verisimilitude could be accomplished if only one had a modern revolving store to work with, splendid sets, the newest lighting effects, and the like, Now, I am certainly not averse to such riches of conjument. On the other hand, I insist that the best mechanical accessories are merely a frame. A group of talented and well trained artists can create more moving effects without them, than an indifferent company can with them. The supreme achievement, of course, results when these human and mechanical forces combine. But the essential flame of dramatic conviction is kindled, never in a machine, but in the heart and mind of an

How, then, shall our young operatic performers be trained, so that they may escape the stigma of "woodenness" when they try to evoke other people's emotions through a projection of their own? What shall they study? And who shall teach them?

The Teacher Must Know the Singer's Needs Because of the very nature of opera, it should be taught only by a person who is as familiar with its musical and technically vocal foundations as he is with its actual stage work. The stage director can Impart life to a performance only when he understands the singers' needs: when he is able to conduct the score, play the piano score, sing every part, give every cue, and utter every word-preferably from memory Ho himself must be perfectly sure of every note word, and vocal medium in order to bring forth an interpretation that rises above notes, words and vocal media.

The opera, you observe, is full of paradoxes More, the operatic director, or teacher, must be a very practical psychologist, who can adopt himself to the temperaments of his coworkers. draw their best from them, and fuse those individual efforts into that coordinated and convincing whole which we call a moving performance. The stage director who merely coaches gestures is like a man who would paint a picture by pasting an assortment of newspaper photographs on a canvas. It matters very little whether a player gestures with his right hand or his left, whether he enters the stage from the front wings or the back. The point is, he (Continued on Page 266)

Music in War-Torn Greece By Esther Jonsson

Miss Jonsson, an American-born pianist, who has toured Europe for seven years, gives an extraordinary picture of Greek musical life

EDITOR'S NOTE: Miss Jonsson was born in Ishpeming. Michigan. Her father was the organist of the Swedish Lutheran Church in Chicago, and Miss Jonsson did her first musical work with him. When she was three years old she heard her father play a Swedish chorate in church. There is a well authenticated record that she went home and played the chorale with both hands, putting in her own bass. She had had no instruction up to that time. Her father was a psychologist who did not believe in teaching a child by books before the age of seven or eight years. Esther, however, worked out, on her own accord, a method of reading notation by position, and played Mozart, Rach, and Hawin when she was eight years old, although she had had no regular instruction. Her first teacher, after her father, did not believe this, and gave her fourth grade pieces. Her studies continued throughout her wouth, Miss Jonsson graduated from the University School of Music at Lincoln, Nebraska, receiving her Bachelor of Music degree when she was seventeen. At Lincoln she was a pupil of Sidney Silber. She then went to New York where she studied with Milan Blanchet and Sigismond Stojowski. This was followed by a residence in Paris, where she studied with Nadia Boulanger. After this she went to Vienna where she studied, for three years, with the famous Liszt puvil, Emil



ESTHER JONSSON



national costumes of Thesants

Sauer. She made her début as a pianist in Paris with the Conservatoire Orchestra, Philippe Gaubert conducting. Thereafter she made concertours of nearly every country in Europe except Russia, Spain and Switzerland, She

developed a great fondness for Mozart and was the chosen soloist at the Quarter-Century Mozart Festival at Salzburg. This was the first time an American had ever been invited to participate at this great Festival Miss Jonsson's playing has elicited the high approval of noted musicians. including Mr. Paderewski who said "Your playing has given me great pleasure, and you are ready to play anywhere in the world." Her tours led her into the Balkans, where she discovered much remarkable music unknown to the western music world This will be described by Miss Jonsson in a later article. She was playing in Salonika, Greece, when the revolution started, and her account of her experiences in Greece are exciting

"THE LURE OF GREECE is indescribable. The land of myth, the land of the epic, the land of the first music of our civilized world, the land of the fabulous Orpheus casts an indefinable spell upon the musician. Of course, we can only speculate as to how anchest Greek music sounded. Unquestionably, the Greeks paid an enormous amount of attention to music, and they fervently believed that music had a great moral influence upon character.

"Orpheus was regarded as the father of mule. Thamyris, who was alleged to have been a pugl of this mythical character, and to have drawn his inspiration from the Bytsain fedas, built the first school of music in Thrace and chose, as the foundation stones of his school, the three principles: study, memory and singing. He placed music above literature. Organily, from the mythical Orpheus, Amphion, Euterpe, Olympus, Aspoilo and other members of the delightful and the principles.

pantheistic heaven, we find music descending in Greek imagination until it is practiced in some form by the humans. Terpander. Pythagorus (who invented the monochord and thus discovered the relations of the octave, the fifth and the fourth). Prindra, Plato, Ariafold (who worde on "Siemonts of Harmony") and many others. Richard Wasner went so far as to say.



Doncing Evanues in their notive dress

It is not possible for rules were so likelity used to not own art without discovering its solid consection with that of the Greek-rule is solid consection with that of the Greek-rule is solid consection to the solid consection of the solid consec

CLASSIC AND CONTEMPORARY SELECTIONS.

1st MOVEMENT FROM SCHERZO, IN Eb MINOR

FROM THE SONATA IN Bb MINOR

Hejac said, "Obopin has a rainbow in his soul." The beautiful musted primatic objects achieved by the great Polish-French master through impired chromatic changes was never more manifest than it is in this regnerat of a famous schero which is also one of the linest octave studies extant. Better start studying this with great precision and insate observation of linering, with the matrosome at \$d = 72 or three times slower than the spend marked and gradually powrit up. You will learn it much better and quicker in this way.





FINALE from 1st MOVEMENT of SONATA







KISSES OF SPRING

A spicktly, hupp waits fall of the spirit of spicingline and hope which should make a very sadrable marked corrective in littery, persimistic days. It is exclusive to the composite with every cost. The great beliefs, Publo Cossia, we now cost excited by a critic in scientistic because be ascended to have delight in everything he did. Play the model of lies steadily but with light fingers, and eaply it thoroughly, 0 rade 25.

Allegro moderate M. M. 3-50

STANFORM KING



NIGHT IN VIENNA

Vienna, the Vienna of sparkling wine, beautiful women, and infectious song, will never die. Ralph Federer, American composer, has caught this spirit in remarkable fashion. If you don't know how to dream you can never play a Viennese waltz, because the very essence of the beauty is in its romance. They were never written for stiff, bungling fingers. Grade 32.



APRIL 1941



GAVOTTE ANCIENNE

Gazotte Angienne, while written last year, has a touch of the secient days of François I and Louis XIV in France and that brilliant period of the Franch Court which produced composers such as Couperin, Lully, and Rameau. Play it with "courtly" grace. Grade 34 HENRI WEHRMANN



EXCERPT FROM THE HALLELUJAH CHORUS

Arranged by Preston Ware Orem SECONDO Allegro M.M. J = 176 G. F. HANDEL

EXCERPT FROM THE HALLELUJAH CHORUS



LET ALL THE WORLD REJOICE



THE ETUDE





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EASTER MORN



APRIL 1941



DELIGHTFUL PIECES FOR YOUNG PLAYERS



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THE FRUDA





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TECHNIC OF THE MONTH

A GLISSANDO STUDY Based on Czerny-Opus 365,No.31 See lesson by Dr. Guy Maier for this study on opposite page

GUY MAIER



The Technic of the Month Conducted by Guy Maier

The Glissando

Here's a concentrated dose of glissando the other-the third, sixth or octavefor you. Within its twelve brief measures you have not only the simple form but thirds, sixths and octaves. It is, in fact, a "blitzando" which will probably scatter skinned fingers and exasperation all round! Lucky, isn't it, that I have not fincluded a black key glissando-which would have completed the annihilation

of those poor, abused fingers! But, cheer up, anybody can play glissandos in thirds; and it takes only a moderately large hand to do those in sixths and octaves. Simple glissandos are easy (M. 1-3); use second or third, right hand, ascending, thumb descending. In M. 4 I have directed the third for the descent; for this the elbow must be turned sharply out and held high, with the forearm merallel to the music rack. Don't neglect this third finger descending glissando, for it makes a dashing effect. If more power is needed, use the

second and fourth fingers on a line with the third to help in the terrific hand In playing simple glissandos beware of tightening the last finger joint, especially the thumb. You will play more easily by keeping your hand flexible, letting the finger act merely as key contact while the clissando is executed by an casy, full arm movement.

And now, for the "compound" glissandos. Don't you think it might be wise to protect those tender finger tips with adhesive tape or absorbent cotten fastened on by rubber bands? Double clissandos occur occasionally—as in Beethoren's
"Concerto in C Major", the "Waldstein'
Sonata", the Brahms-Paganini "Variations", Liszt "Rhapsodies", Paderewski's Polish Fantasy, and Ravel's Alborado del Graciozo. It is best to practice these first with only one of the tones sounding while

slides silently over its notes. If you work thus with each finger-upper and lowerseparately, the "set" of the glissando interval gets thoroughly established in your hand

Ascending thirds (M. 5) are difficult. Try 2, 4 and 1, 3 to see which is better for you. If these are too hard, try putting the third on C. thumb on E. with the forearm again parallel to the music rack. Por some hands this solves the problem. The best combination for descending thirds (M. 6) is 2, 4. This immediately becomes easy if the elbow is turned sharply out with the forearm over the keyboard.

Any fingering for the sixths in M. 7-8 gives cold comfort; I use 5, 2 up and down. Oh, if only these and the next ones in octaves could be played with both hands! Just try 'em that way, and see how easy they are. Glissandos in thirds. sixths and octaves sound better played very fast, with a slight lift of the hand and a split second's pause before the end -almost like using a fresh impulse for the last tones.

Pause slightly after the first notes in M. 11 and 12; and be sure to turn both forearms out over the keyboard in M. 11. Try playing M. 12 as fingered, with the exception of using thumbs on the last C's; simple glissandos are sometimes ended this way.

Do not neglect the rhythm of the accompaniment figure—second beat slightly emphasized, last three eighths played in strict, unhurried staccato. Make a bril-Bant climax in M. 10 (if your fingers hold out!) then a quick, convincing fade-out. And don't forget-I'm not responsible for that raw epidermis and runned disposition. A good "glissandist" must pay the price!

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sees was messedeed wear placed upon a spring weapon and corried from lown to town in lower to trainin mentic for Licerclic campaign before the Civil War. Compares this with the blaring amplifiers of today and we must realize how represent were the comparing meetings of the days of Tather Abraham. The least-nument is now owned by Mm. Eng Schneifer of Leonx, Iowa.

Some Fundamentals of Good Singing

(Continued from Page 235) slightly forward, being sure that the mouth is open loosely and naturally, as breath is inhaled simultaneously with the forward stretching of the tongue. No groove is necessary as this performance takes place, and the throat is allowed to expend freely

Now, exhale slowly, allowing the tongue to return gradually to its natural position within the mouth, with the tip still being slightly held and suided until it enters the mouth and all breath has been exhaled. This exercise is very helpful, when used in conjunction with the groove exercise. to build up subconscious mental control over the entire vocal performance. After practicing in this manner for about three days, the student should eliminate the cloth and mentally guide the tongue forward and out of the mouth gradually, with the inhalation of breath; then return the tongue with the exhalation of the breath. As he learns to do this more efficiently, he will discover a wonderful sensation of warmth coming into his throat, chest and most of his body-a feeling of perfect poise and balance. It is well to use the same method of practice with this exercise that is prescribed for the tongue-groove exercise, but not the same number of periods for both exercises. Caruso, we are told, used this tongue-pulling exercise at times to help him to relay

Every intrinsic vocal muscle within the throat and mouth can be strengthened both for speaking and for singing by the right use of these scientifically correct exercises, assuming that the vocal organs are in normal good health. The quality of the aspirant's voice will be improved but not made false or superficial, and the range will be pleasingly augmented

A second imperative need in good

singing is correct pronunciation and enunciation. The student must take careful cognizance of right spelling and of the phonetic accuracy of syllables involved in words. To this end the study of phonology is necessary, that the student may readily see the legitimate way of analyzing words and thereby, in turn, have perfect diction

Some of the words which are improperly enunciated are:

Proper	Improper
Pronunciation	Pronunciation
cternity-tty	eter-nutw
silent-ent	si-lunt
heaven-en	heav-vun
message-age	mess-cege
splend-or (er)	
	n-dur (or-door)
worship-wier-or	-shin

sound-ed soun-dud

mom-ent mo-munt

wer-ship (or-wer)

Through perfect diction, a singer's true individuality may be orally portrayed. Linguistic difficulties lie, for the most part, within the singer, not the language being used. Clarity of diction does not depend upon natural endowment, other than common sense and phonetic intelligence. Especially is this true in connection with the use of the English language, which has a more distinct and complex phonetical technic than most other languages used in singing; yet, it is one of the most beautiful tongues in which to express our thoughts, feelings and emotions. It is a joy to sing in English, if the singing is brought about through correct mental and physical activities, and is scientifically and phonetically cor-

"English cannot spoil singing, unless singers spoil English." -Clara Kathleen Rogers.

Learning How to Act in Opera

(Continued from Page 243) must be convincing once he gets there.

The most accomplished stage director in the world, however, can draw no more from a performer than that performer has to give. That is proven every day in comnanies where excellent coaches get poor results from singers with glorious voices and no talent for acting, No one, certainly, can manufacture a talent that does not exist. But every ambitious student can put within his own grasp the fundamental tools of operatic acting. In acquiring those tools, the operatic coach can be of service to him only in an advisory capacity. The young singer must get the feel of them for himself.

The Singing Actor's Tools

These tools consist of a flexible, controlled body; a knowledge of operatic history; and a sufficient grasp of the various acting styles to permit of a fluid translation from one to the other. The physical training is the simplest. Gymnastic exercises (always taken under proper supervision, so that no harm is done the body through too much exercise, or the wrong kind), dancing, and especially fencing are excellent means of acquiring that freedom of motion which makes the gestures both graceful and expressive. Further, the student actor must learn to walk to take his place on a chair or upon a throne, to rise, to draw a sword, or to pass a goblet. Next, he must learn to project thoughts and emotions as fluently as simple bodily gestures. Before he can do this, however, he

must understand the thoughts and emotions he is to project. Will Mcemotions he is to project the same so—and I shall have more to say of

manner as Charpentier's Louise? Certainly not! They are both young girls, they are both in love, and they both have certain problems to overcome; yet a century of thought changes and the frontiers of several lands lie between the two. Such all important distinctions can never be-"coached" by a stage director. They must be felt and lived with by the players. That is why the young aspirant must study, not merely roles. but the entire complex mass of music history, world history, and dramatic history, which makes the meaning back of the rôles what it is.

You have perceived, by this time. that operatic acting is not nearly so simple or so glamorous a matter as learning motions on a stage, I could tell you many interesting things about gestures and make-up; about the different ways of using choruses on the stage as sources of motion. But, unless you have already had much stage experience, such things would be of little value in solving your problem of how to prepare for more expressive acting. Portunately or unfortunately, glamour is not for the beginner. He must first steep himself in a study of those things that make for glamour later on. Let us consider a comparatively light opera such as "I Pagliacci." I understand that vocal students often mount it, in their studies, because it is "easy to do." But is it? In the Second Act, for instance, there occurs a little dance on the stage within the stage, that reaches the audience merely as a "pretty bit of stage business." To project that "business" however, the conscientious student must find his way, not merely into a dancing position, but into the source of the dance itself-the old commedia dell' arte, the prototype of Italian opera, wherein set dance patterns occur, each characterized by its own gestures, and each gesture having the same definite significance as a classic mask. The pupils in the vocal studios should make as thorough a study of these old dance forms as they do of the notes in their parts. "I Pagliacci" is "easy" only when you know what you are

A singer need not be a born Duse surely, to project a faithful reflection of historic forms as clearly and as readily accessible as that. And that is what is meant by a study of operatte history and styles. Only by such study can a performer feel his way from one operatic "school" to another; from Mozart to Wagner to Richard Strauss, making each stylistically accurate and convincing. A stage director can coach a certain way of holding the head or of making a bow. But a familiarity with the mediaval guilds gives the feeling of Hans Sachs.

It is sometimes said that European artists are more dramatically accomplished than Americans. If this be American students presently-it is due to two causes. First, most operatic themes are derived from European source material, and many of their activities are therefore part of the European's personal tradition. Second, the European beginner is given a more thorough grounding in just these matters of opera history and dramatic style. He is given a foundation in Mozart, regardless of the current repertory of the local opera house. He is made to read Shakespeare, Molière, Schiller, and Goethe.

When the opera student has his body under control, and has mastered the essentials, at least, of dramatic style differences, he should begin to work on rôles, but always under the guidance of an experienced coach, who can teach him the musical and dramatic patterns stmultaneously. Let him study six rôles, of classic and modern repertory, with his coach (whose value, remember, does not depend upon his fees!); and then begin to work out the seventh rôle by himself, spplying all that has been taught him, and watchful of the deepening of his own perceptions.

Here, to my mind, is the beginning of acting ability. When the student arrives at the point where he no longer needs to depend upon mimiery and begins to draw from within himself, he is learning how to act. And that is why acting can never be completely taught; it can be suggested, and it must be reinforced with historical knowledge-But its ultimate value depends upon what the player draws from within himself.

The student should learn, not a ole, but an opera! He should become familiar with the parts of the others in the cast. A difficult task, I find, is training the young singer to listen to the work of his stage partners. His instinct is to listen only for his own part, and to watch for cues. Yet the test of an experienced artist is the ability to listen to the others and adjust himself to blend with them-Pinally, the opera student should acquaint himself with as many operatic works as he can-old ones, new ones, those which are performed and those which are not. Study the music, analyze their styles, listen to phonographic recordings of their arias, become familiar with the period and manners and dress of their settings. Such knowledge is more helpful than a year of coaching gestures. For the gesture stands no closer to dramatic technic than do breathing exercises to an aris. In each case, the goal must be approached from an inner awareness of meaning.

The average foreigner still pictures the American student as a somewhat shallow individual, who would be glad to exchange serious study for a short-cut to success. Nothing could

(Continued on Page 281)

VOICE DUESTIONS

Answered by DR. NICHOLAS DOUTY

No apprising will be answered in THE ETUDE unless accompanied by the full many and address of the inquirer. Only initials, or pseudonym given, will be published.

Again the Fourteen Year Old Singer Q I. I am fourtern and I sould like to dart singley beases. As I los gonna? I have herer some before an amilience; consequently I have had no encouragement than from my immediate friends. When Law alone and no one in Internacy, I can sing stell. When I sing for people I become pauriky and my esice sounds than and stephent. Can I verrouse thin?

secreme this?

I have a range of two octors o from unit-offe C up. When I may buyber for a long time, any throot feets terred, As I streaming say tolect 4. I have attained the pume fee press. I have read that is studying seconds a great locator is the unout consolid through I free in a swell city and veuc of the core trackers here are estatunding. How should I yo about finding a good teacher? 5. Do yes think I have any chances of be-

A. At fourteen a cirl's voice is seldom developed enough to permit her to take strantsour singing lessons. She should be willing to make haste slowly, to continue her use school education and her plane lessons, to look well after her physical health and to live the usual life of a girl of her ape. She still has plenty of time. Piesse read the many answers I have written to young people in recent issues of THE ETTER.

2. Of course you get nervous and tense when you sing before people. It is the usual experience of votal beginners and only singing before an audience continually, will you. Keep at it and it usually remedies itself 3. A range of two octaves is good enough if all the tones are equally fine and if you can form words upon each tone. Do not try to force out a large tone, squeeze out your high ones ner grunt out your low ones. Bemember that you are young; take your time and never practice more than twenty minutes at a time. 6. A good singing teacher is absolutely es-sential. Only the most talented young people can do without one and even then they are handicapped without one. The singing teacher meed not be one of international reputation.

However he must be able to show you how to
shirt easily and comfortably, how to breathe,
and how to form yowel and consenant counds.
5. It is physically impossible for any
mustches to give you an opinion concerning your votes and your talent without an audi-tion. Make contact with the best singing teacher in your neighborhood, arrange for an audition and abide by his advice. The Editor Votor Questions wishes you every success.

Noval Catarrh and Enlarged Adenesis in a

9. I as street, a pit, and an unit both tour I may continently officer a training. I bed outflowed with continent a finite and the street of the street o the discware to only a little less. That you but

A. From your letter I fear that you have A. Focal your letter I feer that you have A. Focal your letter I feer that you have Some or the removal or a very young gift. Some or the removal of the permitted to no gift of your age should be permitted to some too high too low, you found or too long single that we will not low you found to truction. We shall answer your very hast truction. We shall answer your very hast truction. We shall answer your very last truction. We shall answer you were truction. We shall answer you will be tructed to up paretizing your yours, Moy should you be afraid to sprek You are not a mute. and you should not at tile one. The your com-

when you sing or when you speak. Be content to make haste stowy, instead of forcing yourself along. You have not runned your voces, but in time, with the aid of a good throat doctor and a good singing tencher you will be able to set it back again. If you have massi countrib, a crocked septum as you have mast cuttern, a crocked septum and enterged and infected adomoids, you cannot hope to do your best work until sit

these things are remedied. Get them all at-tended to by the best surgeon in your neighpermone we dy the own purgeous all your near borhood. Your voice will be better when these things are done and your general heat will improve nisc. You will have more maturily resonance, you will not need to force any your common school education. Familiar-ine yourself with muric and innguiges. Hear all the good singers you can, both over the air and in person. Above all get well and never yield to discouragement. At slateen you have plenty of time and if you have the right stud in your make up, you will arrive some

Should the High Soprano Sing Second in a Chocus:

O. A postup gage of mane, most tree generally, then a range to the C an acture above the tilet C. The quality is recall and thread-this hat very et and elege, Her anothly register is great, but the tourn tower thou E, the first mee, and D, the west time tower, are fured out rough and nutrue to pitch. I was sure the kine the coloration quality, and I would like some sup-gration as to training it. She cannot stand long periods of aloning, and her voice seens Merrival and states of this type—make, frills and vervilees for wood your voice. Soill is give her sound not voice. Soill force her sound neither at high keys altogether as and this if the had her famille removed fore as fit pairs upon—Mrs. E. L. G. Marrhed and others of this type-space, trib

A If the tonslictemy was skillfully not formed, her thront should be entirely well sther four or five years. If there is any doubt in your mind, have her examined by a com-

2. A young soprano with the extraordinarily arch range you mention and the small, front-like, but sweet tone quality niways resents a problem. You say she cannot stand present be siftowed to sing for a long time, either in a choice of even and her tensons. Apparently her voice is a sole voice and should be trained as such. To allow her to sing second suprano parts just because the be good mustchen wordle be a great missake in might hert her if continued. The continued right to give her Marcheol might her be set of right to give her Marcheol might have been a fight to give her Marcheol might and feelble. trills are cleanly produced without sliding and with perfect intenstion.

outh perfect insumation.

3. Pick out songs for her that sult her color, her range and her temperament, espe-MONEY. One make the torned in an attempt to make hard force her torned in an attempt to make her votce larger, but be actioned abovely to develop her amnili but plemants votce and to increme her skill in the use of E. umkil in time it becomes more settled.



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City & State.

Finnish Fighter (Continued from Page 220)

his own brother. Lasse, was in the Viipuri division. And now he was going to fight, too, Finland needed him. She needed every youth she could muster against an invader fifty times

Professor Sirpo heard the young patriot through, his feelings a mixture of pride and love, and amusement, too, for Helmo was but thirteen. He so well understood this burning eagerness to fight for country, this hot-blooded desire to lose life if need be in avenging this unwarranted attack on Finland. It was something that stirred a man's blood, be he young or old. But to each passionate argument that followed his refusal to let the boy enlist, he countered with one which Heimo, reluctantly and finally, had to admit held possibilitles: "You must fight, yes, But not with guns and bombs. You must fight for Finland as you can do it best and with your strongest weapon-your talent

With talent and violin and how as his implements of warfare, therefore, Helmo fought a good fight in Finland. Sweden and Norway, leaving on what might be termed his battlefields throngs of delighted listeners. To the Finnish Red Cross went the proceeds of his concerts-his spoils of war: three million dollars for the aid of his suffering countrymen.

As an ally he had a wealthy Finnish doctor who, in recognition of his ability, loaned him a very valuable violin. For Heimo, alas, had made a grave mistake on that November day when he rushed home to save his mother and his Guarnerius from the bombers. In the excitement of that moment, before he dashed with them to shelter, he had hastily picked up a case bearing not his Guarnerius but an inexpensive violin. And thus the treasured instrument had perished along with the Sirpo dwelling.

Following the boy's successes in Norway Mrs. J. Borden Harriman, United States ambassador to that country, communicated with Sibellus and together the composer and Mrs. Harriman worked out a plan with Mr. Herbert Hoover, head of Finnish Relief in the United States, for Heimo and the Sirpos to come to America. Finland, even after the war was over, was full of sorrow for the boy his own father and brother had been killed in battle; of his mother and sister he could get no word after the civilian retreat from the area in which they lived; Vilpuri was in Russian hands, the Sirpo Conservatory a thing of the past. It seemed best to write finis to a painful chapter in this young life.

And so, in consequence of this action, Heimo is now in the United States, and is as pleased with the States as they are pleased with Heimo. Our critics, who have heard

him play, have hailed him as "more high-efficiency, low-cost instrument club bands, part in vaudeville, part as his new country of which he will become a citizen as soon as he is old enqueb His concert début here in the States has not yet been made, although he has made a few appearances in the interest of Finnish Relief. His official début will be made with the Philadelphia Orchestra in New York City, And after that performance Heimo will make a tour of about twenty American cities.

Fortunately everyone-even those who cannot attend his concerts--will have a chance to see Heimo and hear him play, for he will appear in a motion picture called "The Hard Boiled Canary", a long-awaited nicture full of young people and of music, for it concerns the National Music Camp at Interlochen, Michigan (Tim Erusk: August, 1940), and was partially filmed there. It is not Heimo's first

screen appearance, for he made one picture in Finland, Pikku Pelimanni (The Little Musician), but it will be the first picture in which he ever spoke English, a language which he knew not at all when he came to this country. But Heimo learns quickly. In only a few months he understood what Americans meant when they said this was a "swell" country.

Will Battleships Be Sunk By Sound?

(Continued from Page 236)

are the deep reverberations of a large organ, which may have a frequency of 16 cycles or vibrations a second From there the audible range goes upward through the top effort of an operatic soprano (768 cycles), a piccolo's highest note (4,752 cycles), and such noises as the jingling of keys (about 15,000 cycles), which represent the upper hearing limit of the average person. "But there are many "sounds" that

lie beyond the range of human senses. Bats, for example, fly blind by making insudible screeches and detecting the "echoes" rebounding from objects, and dogs prick up their ears to other "soundless" sounds (a whistle which produces some notes above the audibility range has already appeared on the market to call the pets; . These ghost vibrations are called "supersonies" when their frequencies lie between 15,000 and 40,000 cycles and "ultrasonies" when they vibrate from 40,000 to more than 5,000,000 times a

artificially produced waves of this port were sent through the water for ship-to-ship signaling and submarine detection, scientists have been seeking ways to put the vibrations to commercial use, Last week Dr. Heinrich Von Jenef of Televiso Products. Inc. (a Chicago research laboratory), described some such applications as

to generate the oscillating impulses. "One of the most spectacular uses of waves from such an instrument is to kill germs. Dr. Jenef revealed that, because the vibrations literally shake the living daylights out of food-destroving bacteria, a canning company is using the soundless sounds on its goods (ultrasonic waves have also waves can also jar molecules of different substances as well as germs causing the particles to move so violently that they unite and form compounds. This effect is already being tested to speed important processes in the manufacture of plastics, alloys. and other products.

"Dr. Jenef has more than a dozen orders for the newly developed instruments which produce inaudible waves by a combination of two wellknown phenomena: changing magnetic fields which cause metal tubes to vibrate and alternating currents that produce similar behavior in certain chemical crystals. Other groups interested in the rapidly expanding field include Northwestern University, the Armour Research Foundation, and the University of Chicago. That this work may play an important role in national defense is indicated by a recent report that the Navy is testing the waves to explode mines and torpedoes from a dis-

Learning How to Compose (Continued from Page 224)

not think it is supernatural, just examine some of the works of Mozart. which he wrote before he was fifteen and compare them with those of most of his adult contemporaries. It is a very puzzling thing to find a child with a musical brain and skill infinitely greater than men who have struggled for years to attain greatness and have failed. The idea that anyone who studies long enough and hard enough can compose, is all bosh, However, in these days even those to whom God has granted rare gifts must work very hard and long to get very far. The fluency that composers acquire, which enables them to roll off works with comparative case. often has behind it years of drudgery On the other hand, I have no doubt that there are walking the streets today men and women with great musical gifts who have not been led by fate to develop these gifts. They are the tragic flowers of destiny born to blush unseen and waste their sweetness on the desert air " "Ever since the World War, when I learned to compose "in the

trenches." That is, thanks to my musical mother and my grandfather. once a violencellist of the New York Philharmonic-Symphony Orchestra. I was literally tossed overboard into ses of music at a very early age, I have never ceased swimming in that sea. Part of it has been in the described some such apparent of a new symphony orchestra, part in night efforts

in education. For two years I have taught at the Summer School of the Juilliard School of Music. The point I wish to make is this; practically every contact I have had with music has taught me something. More than this it has kept me in touch with

life. been tried to kill germs in milk). The all get from life. All musical crea-Creative ideas are the reactions we tions start with ideas. If I have an idea for a melody or a harmonic sequence that impresses me as interesting or original, I jot it down upon a scratch pad which I never fail to have in my pocket. I work it out in some detail at my next opportunity. Then I take it to the piano and try it in many variations. I know that some people are prejudiced against the idea of the use of the piano in this way, but I have learned that many of the greatest composers, including Wagner himself, were virtually dependent upon the piano for this purpose. After this is done I check it up from

the harmonic standpoint, You see, I have had a thorough training in harmony and counterpoint, but my attitude toward these essential subjects in connection with actual composition is quite different from that held by many musicians. When composing I never think of them. Why should 1? When one is writing or making an address one never thinks of grammar. Molière, in his famous play, "The Would-be Gentleman" or "Le Bourgois Gentilhomme", delights his audience by presenting his character who has hired a professor to teach him grammar. The poor man bubbles over with surprise when he finds that whenever he speaks he is actually indulging in grammar.

Learn all that you can about theory, harmony and counterpoint but when you come to compose, for get the rules, just as you forget scale practice when you play a Beethoven sonata. Then, if you feel that you have committed any helnous sins, go over it and carefully revise it. To my mind the chief value of harmony and counterpoint is that they provide you with the power to study the works of the great composers of the past. This is most important. Some people like Wagner, Rimsky-Korsakoff and Elgar seem to have had the ability to do this without extensive theoretical study. Harmony and counterpoint, however, must become second nature to you when you engage in the synthetic process of composition. Theory and the allied subjects might be called the science or the engineering of music. An architect must know all about the science and engineering of his job before he builds a building. but in the case of music and in paint ing, we have first of all an art, and science must have long since sunk into the subconscious or instinctive

stage, before real inspiration can be

fluently permitted to guide your

Discs That Delight Music Lovers (Continued from Page 230)

nonetheless smoothly and expressively played. It is good to have a firstrate recording of this work, one of the famous half-dozen that Mozart dedicated to his friend Haydn.

Robert Casadesus, the French pianist, is one of the most subtle colorists at the keyboard; indeed, one feels sometimes that his delicate phrases often have a slightly precious quality. But it can honestly be said that few can match his dynamic scale, or eclipse him in the molding and polishing of a phrase. His performances of Mozart's "Sonatas in F major, K. 322, and in D major, K. 576" (Columbia Set M-433) are most enjoyable from the listener's standpoint, but perhaps debatable in value as models for the student. Iturbi's performance of the "F major" would seem to us a preferable performance to emulate. The "Sonata in D major" is distinguished by one of the loveliest slow movements in all the composer's piano sonatas, and the fact that this is a first American recording will make it a "must have" with all true Mozarteans

Columbia's Album of South American Chamber Music (Set M-437) ls somewhat of a mixture: it contains six songs as well as a half-dozen instrumental pieces. One may find, as the present writer did, that he does not like all of the music in the set, and yet there is something of definite interest on each of the four discs. Thus the Choros for violin and plane, by Villa-Lobos, on the first disc, is rhythmically and technically fascinating; the six songs, second and third discs, sung by Olga Averino, are atmospheric and engaging, not alone for their music but also for the singer's charming style. Mignone's Cancão Brasileira is an especially beautiful song, Arabesque by Cruz, for violin and piano, is effective music; and the first of two "Songs of Peru" by Sas, called Sowing Time, has a rare mood of primitive beauty. This album was arranged and selected by Nicholas Slonimsky, who officiates as planist in many of the selections.

Griege's "Sonata No. 2 In G maloy, 13" is interesting in illustrating the skill with which the composer could translate the material of Norwegian folk-dance music into the dease form. The work is naive and class of the composer of the composer and full of highs and said and full of highs and said and his accompanis, Emanuel Bay, unite in Victor Album M-738 to give a wholly admirable performance.

a wholly admirable performance.

Ossy Renardy, accompanied by
Walter Robert, plays with amazing
technical facility, the Paganini "Caprices Nos 18 to 28" (Vietor Album
M-738). Apparently he revels in the
manifold difficulties of these pieces,
and all those who admire this music

will undoubtedly enjoy his interpre-

tation of it. There is no doubt that Helen Traubel is blessed with a naturally beautiful voice. It is a voice, however, that seems better suited to opera. particularly Wagner, than to the more intimate style of lieder singing We find her projection of Schumann's romantic song cycle, "Frauenliebe und Leben", lacking in the essential atmosphere which should characterize these eight songs. The poems of this cycle are definitely dated; its songs portray eight stages of a woman's life and love-a sheltered, retiring woman of the early nineteenth century. Traubel brings to this cycle a fine radiance of tone and perfect diction, but she does not succeed in conveying the story of a bygone period. Her approach is too modern. Lotte Lehmann came closer to the

One of the most delightful piano discs ever made was Myra Hess' arrangement and performance of Bach's Jesu, Joy of Man's Desiring. Her first (Columbia) recording of it attained wide popularity; a popularity the better recorded version by Gieseking could not eclipse. Miss Hess' re-recording of this music (Victor Disc 4583) deserves an even greater popularity, for the pianist plays this inimitable little arrangement with exquisite tonal polish. On the reverse face she gives us a charmingly poised performance of Scarlatti's Sonata in G major, Longo edition No. 387.

spirit of the times in her less ad-

mirably recorded version of the cycle.

John Charles Thomas' performances of the Monologo from "Andrea Chenier" and the Credo from "Otello" (Victor Disc 17639) are among the best recordings of these arias extant: he is in magnificent voice, Marjorle Lawrence's performances of Pfitzner's songs, The Yearning Voice and St. Michael's Square (Victor Disc 2142) offer well sung versions of unfamiliar lieder; and the Augustana Choir's performances of Palestrina's Ecce. Quomodo Moritar and Durante's Misericordias Domini are smoothly contrived examples of rich and imposing church music (Victor Disc

17633). William Billings (1746-1800) was one of our earliest composers. He was especially interested in choral singing, and wrote a famous book of church chorales. His history is well worth looking up in a musical dictionary. Not all of the material in Columbia's album, "American Psalms and Fuguing Tunes", by Billings (Set M-434), is of equal importance; but such works as When Jesus Wept and Chester are really impressive. The album deserves investigation. The performances of this music are by The Madrigalists. Victor Chenkin, famous Jewish actor and discur, gives some amazingly lifelike characterizations in the album he made for Columbia (No. M-435). Had he been blessed with more voice, one suspects he might have been a second Challspin. STOP!

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PRICES: Violin & Piesso (hound searmith), \$1: Violin Book slove (without cover), \$9e; Piesso Book slave; with covery), \$7e. WALTER JACOBS, INC. 120 Boylston St., Boston, Mass.

Go Back to the Pianol

(Continued from Page 233)

few simple pieces." It must have amused her to see me settle my ample proportions on the bench and touch the keys as though they were made of spun glass. It took months to overcome my fear of the keyboard, but finally my old enthusiasm for practice returned and I decided to see how far I could go.

It has been hard but always interesting, and the astonishing thing is that I am getting back some of the old technic. My relaxation is good ment and a deeper understanding and my hands are supple. My fingers, stiffened by neuritis, respond nicely years I have read more than one my practicing does not annoy him. hundred and fifty plane compositions, some of them very difficult; watch the gymnastics I put my hands getting new hand patterns from each. through-and talk. I have learned to shoes.

On perhaps fifty of these I have cone keep half my mind on what I'm concentrated work. The first time I doing, the other half on the economic played a phrase that made sense, my teacher was almost as surprised as I: and when I did a cadenza with something akin to abandon she told me I was out of the woods and on my way back. That was a great moment.

Two years ago I was so ill that a dangerous operation was necessary From my bed I looked out of the window at the clear autumn sky and said aloud: "Dear God, please let me live long enough to learn to play the piano again!" I do not know how well I shall be able to play, but I do know that I shall play with greater enjoy-

than ever before My uncle is eighty-seven years old to hot water treatments and a daily and interested in many things. We stint of Hanon exercises. In three rattle around in a big old house, and He likes to sit close to the piano and

condition of the world. I practice Debussy's Reflections while my uncle reflects aloud on how rapidly we are going into the Dark Ages. The delicate bits of Anitra's Dance make a lovely accompaniment to stories of pioneer days in water-power development. He likes to do a rat-a-tat-tat on the table with his fingers when the piece has marked rhythm, and is disconcerted when the rhythm suddenly

changes.

After he goes to bed at night, with his good ear against the pillow, I often work for four or five hours. If the cook is away I do five finger exercises while the coffee "percs", scales while the soup simmers, passage work while the cake bakes-occasionally till it burns. In the spring there is always an untidy trail of dirt between the plane and the garden door, because I will not stop to change my

I have renewed an old friendship with The Etude, and each month its pages of music furnish me with excellent practice in sight reading, A new batch of sheet music from Presser's thrills me as a love letter

thrills a young girl. Until recently I believed that music study in the fifties would be without responsibility. What a delusion! Next week I am to give a recital over the radio, starting my programme with Grieg's "Sonata in E minor." When my teacher asked me if I would do it, I said: "No, I will not. I'm not going to spoil my fun." Just the thought of it made me stiff with fright. Then I realized she expected something of me and I must not fail her. Maybe some other woman, fat and fiftyish, will listen in and be led back to music and my crusade will have begun. We have back to the farm movements; back to religion; why not back to the piano?

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A Rich Investment To the women who want to go back but hesitate, I will say this: Nothing will ever pay you so large a dividend as music in the joy of expression, the release from monotony, and the blessed satisfaction of doing a constructive task. By all means have a teacher, if you can, and let her be foreman on the job. If you cannot have a teacher, then work by yourself. Don't tell me you haven't the time to practice! Start out with ten minutes for five-finger exercises, ten minutes for scales, and ten minutes for arpeggios. Then give a half hour or more to easy pieces you used to play. Make it as much a part of your day as saying your prayers or washing your face. If you can't do it in the morning, then do it in the afternoon; if not in the afternoon, then at night; but for Heaven's sake do it! It will save you from that deadly sit-by-the-fire-and-sew stage every

woman dreads. If you are too closely attached to your family, music will serve to detach you. If you are alone in the world music will serve as a medium through which you may attach yourself to others. In these days of world distress music will give you courage. Its natural, mathematical laws will strengthen your faith in a balanced world in which love, truth, and justice will prevail over chaos and emerge triumphant at last.

As long as I live and am able to wiggle a finger, I am going to practice. I shall be a sweet old lady who plays the plane like the old lady in my childhood. I shall look substantial instead of fragile; my hair will wave into a tailored bob instead of a tight little biscuit; but I shall do amazing variations, and sonatas, and rhapsodies up and down the keyboard. When I meet St Peter at the pearly gates I hope he hands me the key to a little white house with a grand piano in it instead of a harp. And no wings

-just a black velvet dress.

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No questions will be answered in THE EYUDE unless accompanied by the full name and address of the inquires. Only installed, no streaduring given, will be published. Networkly, in formers to all ferminal and adversaries, on extensive comments. at to the relative excitive of servous instrument

6 Will you give me the ordered of some organ five who aught have the plane for turning a messally operated septed follow necessarily operated one, and the night formed some parts for regulately the believest -11, o. M. We suggest that you address the mak-A. We suggest that you address the makers of the organ, asking them to usine someone in your territory who can give your organ the attention you desire.

O. My arghree has anusatured that he selects to began the string of the pure organ. He phaps phase nature of about the fourth grade and phaps according position rights muster. He has the marrism of a piece remote, and the other states of the contract to a piece remote. Level the contract to a piece to contract to a piece to contract to the contract to con Practice pedal keyboards might be

available through some organ bullders or through some organ mechanic who might be able to supply and install one. We do not know of any firm who makes a specialty of suppli-ing them. Pipe organ study and skill would be hetpful in pisying the Hammond Instru-ment. Of course, registration on the Ham-mond would have to be studied expecially. Using the late Model Hammond would arrive as a practicing instrument for the organ stuas a practicing instrument for the organ stu-dent, and pipe organ registration would then have to receive special attention. The early model Hammond needs board included only model Hähmmon promi board income usury twenty-five pedal keys which is not sufficient for legitimate organ study. We suggest that, whatever instrument is used, the instructor be professily an organ teacher rather then a

Q. Will now send see the same information shoul two sissual reed organs that was meen to C. T. to the Organic's section of THE RECEST. O. J. E.

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nor were of an interest of this organ, soe, up possible. Do now keepen to keer of august in the city of Richmood, Fleghan, or Baltimore, Marghand, who could more the crysts, reas-studie it used to all incidental report work accessive!—W. M. C.

The instrument, no doubt, is very old

with a pipe organ mechanic (we are tending with a pipe organ mechanic (we are tending you information by mail) who can give you an estimate of the cost of installation and remain and advise you as to the relificing of pairs and advise you as to the replacing se pedal board. We do not know the hist the organ less if the replacation of v onestion before in information we will ad-

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with the undamaged ones is quite a problem, and for that reason we would suggest the pipes be secured from the original builders of the instrument, if possible, stating the num-ber of the organ. The hullders may have a record of the scales used and so forth. If the do not have a record of the smise, it might be ably be needed to assure success in matching of the pipes.

ing a prisal Academies to a pinned for pinne in rindes a pinney attachment. Would this here armsp for practice only turios a weekf-D. A.

Pedel kerboards are installed in plano for practice purposes. We cannot give you in-formation as to whether your paine player action would have to be removed. We suggest action would have to be removed, we suggest your securing an opinion from some organ mechanic who might also secure and install the pedals. The cost would include the pedal the peditis. The cost would include the peditis board and installation which cost we enmod give you. You should make progress under the conditions you name, though the use of an orien more frequently than twice a week.

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Economizing Energy at the Keyboard

(Continued from Page 222)

"My own method is to read through a new piece, separating easy passages from difficult ones, I reserve the easy ones for later study, and get to work on the difficult parts. There are two good ways of using such passages. One is to take them out of their context and practice them as exercises. quite as they are written. Another way is to build new exercises upon the difficult measures. Take Chopin's Waltz in D-flat, for example, The Minute Waltz. The opening measures are excellent exercises in themselves A more advanced student can carry their drill value still further by building exercises upon them. The first measures are for the right hand alone. Shortly after the left hand enters, the repeated little turn about' figure resolves itself into a run, or scale. A good technical exercise can be made from these measures; begin with the repeated figure and carry the run as far as the passing-under of the thumb; again, carrying the run as far as the thumb and the next note; then again, as far as the next two notes, and so on until the uppermost note of the run has been reached. There are several advantages: you are applying technical drill directly to music; you are famillarizing yourself with different aspects of the scale of D-flat; you are building up your own grasp of the Minute Waltz as musical expression -and while you do this, you are getting quite as much purely technical drill as you would from unassociated scales. Almost any technical passage opens the way to new exercises; we call them 'developers.' Inasmuch as my entire technical foundation is built upon them, you may be sure that I consider them helpful-and a great deal more challenging to one's powers of thought and ingenuity than scale work as such.

Our Friend-the Pedal

"In thinking out my work, I have of his instrument. been taught to relate musical needs to common-sense helps in ordinary living. In mastering the use of the pedal, for instance, I have been taught to look upon it as a very good friend who can help me bring out harmonic patterns. But-it is not good to depend upon friends! It is much better to be quite independent. Thus, before I call on my friend, I must be able to produce my effects unaided. I never practice with pedal. I strive to achieve emphasis, depth of tone, legato, pianissimo and phrasing through my own efforts. When I have proven that I can do this, I call in my friend, the pedal, to add

the finishing touch Whatever method you have been taught to use, though, the main thing is to work. Inborn gifts can remain

them. Do you remember the lovely old legend about Theseus? His father had died, and he was left with his mother. Each year, his mother took him to a shrine, outside of which there lay a great, heavy stone. When he was only six, his mother told him to try to lift the stone. He tugged at it, but could not budge it. The following year, when he had spent much time in strengthening his muscles his mother bade him try again-and again he failed. Each year, his mother urged him to try to move the stone. and each year his efforts were fruitless. When he was eighteen, they came again to the shrine, and Theseus again made an attempt to lift the stone, with the usual result. Discouraged, he said it was useless to try again since he could not do it. Sadly, his mother shook her head. " 'You must lift the stone,' she said.

You will never discover who you are until you do!' "Rousing himself almost to unbear-

able effort, then. Theseus tugged at the stone, and felt it give way; only trace of forcing. a little at first then more When at last he had dislodged it, he found heneath it golden sandals, a golden sword, and a letter saying that these gifts were his, left there for his discovery by his father, who had been King of Greece.

"I think there is much in that leeend to reflect upon. All of us have gifts, but only by working at them. and removing the obstacles surrounding them, can we really make them our own, to use as we wish. Only by years of hard, unremitting work can we discover who we really are."

The Viola Claims Its Rights (Continued from Page 241)

good to overdo this, because of the danger of developing a rigid shoulder position. But a little thumbless practice will rid the player of any tendency to exert pressure on the neck

Tone production on the viola differs greatly from that on a violin. If the student desires object lessons for comparison, it is advisable for him to watch the bowing of a master violoncellist. The sweep and direction of the violist's arm must be more closely allied to the violoncellist's. Further, the violist must exert the violoncellist's perpetual watchful care for the lower strings which, being thicker and less responsive, need more concentrated manipulation

The violist's tone depends largely on the way he approaches his instrument. Since the viola is fairly cumbersome, the player who treats it as he would the lighter violin finds himself in difficulties. His most common error is to compensate for its greater weight by exerting greater pressure;

bring them to light and develop bowing arm causes a thin, nasal sound, he will find that just this extra pressure spoils his tone. In teaching, I stress the words "pull" and "weight", eschewing at all times "pressure." This incorrect handling of the instrument is responsible for the equally incorrect impression that the viola gives forth only thin, nasal sounds Actually, it is the player and not the instrument who must shoulder the blame. The instrument is capable of splendid, rich, full tones, when properly, the performer must remem-

properly played. And, to play it ber that he is working on a viola and not a violin. His bowing arm must remain relaxed and free. He must never force the tone on the thick lower strings. He must not attack them in the same way a violinist does; for the violin, being more responsive, will answer even to a faulty attack. The viola, like the violoncello. may be flercely attacked, but it defends itself. Thus, the lower strings must be managed more after the manner of the violoncellist, with

Unrecognized Possibilities

very high positions on the A string. It has been mistakenly said that they tend to produce a thin tone. Indeed, it was long considered rather outlandish to go above the third position on the viola. Actually, it is possible to go to any number of positions-provided, again, that they are correctly taken and well played. If a violin can go up to A in altissimo, a viola can go up to D in alt, and with equally pleasing results. It is the player and not Perhaps the most helpful habit the

ambitious violist can acquire is to listen critically to himself. Technical hints mean but little in their own right; they are valuable only in so far as they cause the instrument to sound well. The test is always the sound, not the manipulation of arms and hands. Students often ask me to help them achieve better tone. At that point I stop talking about playing, and encourage them to listen to the sound of what they play. That is the best possible aid to give them. No teacher can put a tonal standard into a pupil's ear. It must be carefully cultivated there, before it can be

brought out of the instrument Another odd misconception regarding the viola came to light some time back, in a heated controversy that took its way into one of the London musical journals. (The very fact that it appeared there was encouraging. since only live issues can open a controversy.) It was said that harmonies should not be attempted on the viola, because they are never effective I entered the fray with a letter pointing out the fact that all that to needed for a good harmonic is to is to mork. Inhorn girts can remain weight of the least tension of the place the right finger at exactly the

right place on the string. Indeed, because of the greater thickness of the viola string, the overtones are richer, and the resulting harmonic even better than on the violin. Again, the crux of the matter is to understand the nature of the instrument, and to approach it within its own scope.

A Personality in Itself

Left hand technical facility is perhaps the only field where the viola and the violin are alike. The violist builds his finger technic exactly as the violinist does, except that he must pay more attention to percussion. Any phase of playing that requires a downward action of the finger on the string comes under the heading of percussion. Trill work is percussion taken at fast speed.

Whenever we hear it said that the viola ranks among the less expressive instruments, we may be sure that the speaker has not had the instrument properly revealed to him, and that his opinion has been formed by listening completely relaxed wrists and no to inferior playing. A vicious circle of thought surrounds the viola. One hears it badly played, one is well aware that it sounds unpleasant, and The same condition applies to the an instrument must be highly limited In point of fact, it is not limited Even a cheap viola produces a pleasing sound, in hands that know how to play it.

The first step in achieving mastery is to drop the idea that the viola and the violin can be managed in the same way. Each has its own technical demands, its own tonal perquisites When the viola is understood in the light of its own needs, it stands forth the viola that is at fault when the young violist has learned these tone and technical needs, he can do nothing better than consciously to subordinate his manual dexterity to the more important matter of listening to himself. Only then will his tones begin to sound

The World of Music (Continued from Page 219)

ARTHUR A. PENN, composer of the famous song, Smilin' Through, died at his home in New London, Connecticut, on Pehruary 6th, He was sixty-six years old-

ALBERT MORRIS BAGBY, pignist, and long famous for the Bagby Morning Musicales which for the Bagby Morning sicales which for the past fifty years have attracted the elite of Old New York 50" ciety, passed away in Roosevelt Hospital. New York City, on February 77th. He was eighty-one years old.

AARON COPLAND'S ODERS, "The Second Hurricane", was produced by the Charemont Community Orchestra in conjunction with the music department of the public schools and local adult talent in Claremont, New Hampshire, on March 4th and 6th. It is encouraging to note the growth of small operatic groups throughout the nation, which means that at last our young singers are being given the opportunities they have long needed



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K. L. R.—There are several books available
on Jazz. Among them are "Hot Jazz" by
Hughes Panassie, and "Suing That Musle,"
by Louis Armstrong, either of which would
answer your purpose.

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Music in War-Torn

(Continued from Page 244)

and also, the fine art of oratory "Strictly speaking, all ancient Greek music was monodic or one melody in type. That is, there was practically no harmony or counterpoint. There are not more than a dozen or so authentic ancient Greek melodies in existence. They are supposed to have been written in a scale with intervals less than our half-tone. This is so uncertain that there is no way of knowing just

how they sounded "It has been my pleasure to tour Greece as a concert pianist for over three years. Greece (49.912 square miles) is just a little larger than the state of Pennsylvania (45,126 square miles). The state of Texas is five times as big as all of Greece. Its population (about six and a quarter million) is not as great as that of New York City. This is extraordinary when we realize its military achievements against Italy with a population of over 41,000,000. Greece is largely mountainous. These mountains are an unforgettable brown in color There are not many trees, and there is still a kind of austere bareness to the terrain. In Crete, in the south, the foliage is more verdant. There are few rivers, but, as in Norway, many inlets from the sea. Greece, of course, like much of Finland, is a country of islands, hundreds and hundreds of them, some mere clumps of rock. The country is a yachtsman's paradise since fog is practically unknown.

Music of the Shepherds

"If you should so out into the fields in Greece and hear the shepherd play upon his pipe, you would find that it resembles a small oboe Now there is no question that this is a descendant of the ancient Greek Aulus, This symbolizes the spirit of Greek music. The shepherd's figurations-that is, his ornamented tones -seem to be the voices of the trees, the flowers, the birds and the streams. Pan himself comes to life in this pastoral fairyland. Moreover, if your ears arc quick, you will find that the intervals are not our intervals, but are less than a half-tone, and it is very easy to imagine that there is a direct connection between this primitive instrument and the primitive ancient

music of Greece. "Moreover, these tunes vary greatly in different parts of Greece. For instance, the music of the Aegean Islands is quite dissimilar to that of the Ionian Islands. This is unquestionably due to the influence of the Orient. The Ionian Islands, to the west, have a music which we are told is more purely Greek. It is very sweet and gentle. Indeed, it is the mildest, most gentle music I have ever heard. I have a strong feeling, after much study, that this is more directly deany other. The old Greeks thought ple. The classic laurel wreaths from that even a flute was violent and unduly exciting, and they also thought

that it disfigured the player's face. "Strangely enough, even the sheep seem to understand this music and are apparently influenced by it. In the morning the music is gay and festive. The day is starting. The lambs gambol merrily over each other, in and among the crags. The picturesque shepherd boys, with long crooks and shaggy woolen coats, are tired when evening comes and pipe a plaintive lullaby-like tune, as they slowly lead the flock homeward. During the day, the little shepherd's pastime is playing, and many times we have seen the sheep standing about like an audience, apparently listening intent-

Love of Culture

what it is all about.

"In the ravishingly beautiful Vale of Tempe, in the shadow of Mt. Olympus, one may see from the train unforgettable pictures of these poetic shepherd boys playing as they probably did in the days of Socrates and Acschylus, Socrates is still the great idol of Greece, Every little urchin to apparently named after this hero. and in the villages one may hear mothers everywhere calling Socrat! Socrat!" It is a great shock to the American to hear a mother say in Greek to her little boy, 'Here, Pericles, run down and get a loaf of bread.' It just doesn't seem real

"In the Greece of to-day, there are about six sizable cities, where modern music is appreciated. They are Athens, Salonika, Volos, Corfu, Candia, and Cavalla. There are also many other towns, like Corinth and Canea, where there is marked musical inter-

"The modern Greek takes a definite pride in his appreciation of western culture. There is no more cultivated person in Europe than the Greek gentleman who has had the advantages of modern cultural experience. He has a deep natural feeling for beauty inherited from his illustrious past. He adds to this a keen critical intelligence and a remarkable power of analysis. It is always a delight to play for a Greek audience. Their taste is thoroughly catholic although it inclines toward romanticism. Here are numbers, for instance, which were included in my program in Athens; "Caprice sur les airs du Ballet Al-

ceste, Gluck-Saint-Saëns; "Sonata in D". Mozart; "Papillons", Schumann; a group of Chopin: Nocturne Raguna Schelling: Elfentanz, MacDowell: "Sea Pieces", MacDowell; Echo de Vienne, Sauer.

"At the end of the concert the performer is usually literally buried in where I have had such a thrill. The flowers of Greece seem to be larger, brighter and more vivid than anywhere in the world. A wild anemone

the mountains are simply unforget-

"If the flowers that follow a concert are colorful, they are matched by the newspaper criticisms which are written in highly florid style. The extremely spiritual nature of these newspaper notes, in which the artist is credited with having secret contacts with the great cosmos, are, of course, very gratifying to the performer. "There is a very fine Philharmonic

Orchestra in Athens which plays at eleven o'clock on Sunday morning. General concerts take place in the evening at six o'clock, just before dinner. This is not a bad idea, because many a concert (after dinner) has ly. They actually seem to understand been ruined, not because of the artists, but as a result of the audience having been over-fed. Dmitri Mitropoulos, who has conducted widely in America and is now at the head of the Minneapolis Orchestra, was formerly the conductor of the Athens Philharmonic Orchestra. The city has several fine theaters, in one of which opera is given. The popular theaters, where everyone sits out of doors in summertime, start at ten o'clock at night and last far into the wee sma hours. I never could figure out when the Athenian sleeps. He always seems glad of the opportunity to stay up all night. He must make up for this however, by a kind of Greek slesta.

An Excellent Conservatory

"There is a very fine conservatory in Athens, and it is my conviction that in the future we may look for many famous artists from this institution. The Director was Professor Ackonomides. There are many well trained and able composers in Greece. One of the most gifted is Antiochos Evanghelatos. He has written two symphonies as well as smaller orchestral works and songs.

"In the time of the ancient Greeks a gentleman was expected to be able to lead his community or his village in a dance. In fact, a man was not considered well educated unless he could play an instrument and lead a dance. To-day the same tradition holds true. With a handkerchief in his right hand, and with his left foot poised high in the air, he improvises possed sign to the second of shots from the cause many fancy steps for the line of on the distant hills; defending the dancers who endeavor to imitate him. Can you imagine the Evzone or Greek soldier in his skirt, made from forty yards of cloth, gally dancing steps which have come directly down from the time of Alexander the Great? Evidently, on the buttle front, these dances have not interfered with the sturdy valor of these remarkable troons

"This, one can see in the cafés, flowers, and nowhere have I played Every Greek cafe is a kind of male forum. The Greek ladies do not visit the cafes. They go to the better tearooms in the big hotels. The ubiquitous American woman tourist, who scended from the ancient Greek than from the fields is as large as an ap- wants to see everything, does some

times visit the men's cafés. Occasionally, as in Quaker meeting in America, the spirit moves the men not to prayer but to dance. It is an astonishing thing to see a Greek army officer suddenly rise from his group and, quite unconsciously and all by himself, go to the middle of the floor and improvise a dance in classic Greek style after the manner of the Isadora Duncan dancers. He gives the impression that there was something he had to get out of his system, and he expressed it through dancing. Imagine an American business man doing this in the grill of the Waldorf-Astoria! While sitting in a Greek cafe, do not be surprised if an itinerant musician comes in and starts to play upon the pipes of Pan or the syrinx, which he plays with astonishing Speed

"The Greek dance rhythms are per haps more complicated, more tricky than those of tin-pan alley. They are characterized by all kinds of queer accents. The Kalamatianos, which is in seven-eight rhythm, is one of the most popular. The trata imitates the fishermen pulling in their nets. The revolutionary dances of Crete are often in five-eight time.

"I was scheduled to play in Salonika in the very year in which the revolution broke out. Martial law was declared, and all concerts were canceled. Foreigners were not allowed to seave the country. I finally boarded a troop train in Athens and arrived in Salonika for my concert which had been postponed twice because of martial law. On my arrival I was told that it would probably have to be postponed for the third time. I shall never forget the seemingly endless thud of the soldiers' boots as they marched past the hotel at midnight.

Music and Martial Law

"To our surprise the martial law was lifted the next day and the concert was quickly announced over the radio. The people were so relieved to have military control 'called off' that they jammed the concert hall. When I went to the hall for rehearsal, in the afternoon, an armed guard was stationed around the building, During the concert, that evening, the program was continually punctuated by city against the enemy. Never have I had a stranger experience.

"There was a terrific contrast between the troops on the train, on the way back to Athens, and the train that brought them to Salonika. On the way out, the soldiers were going grimly into a battle the outcome of which could not be foretold. They did not sing, smile nor smoke. It was the first time I had known the joyous, spirited Greeks to be silent. They had a look of grimness and determination which was unforgettable. On the way back, however, they sang incessantly Even the wounded soldiers sang jubi-

(Continued on Page 283)



ers, the tick-tock of the old-fashioned etronome becomes irregular, like a worn-out clock. But the controlled elecgo wrong. It must saways beat time at has no springs, nothing to wind; simply plug it in and follow its rhythm with

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The Enture of Instrumental Clinics (Continued from Page 240)

to the educator is that of Interpretation. While a great many clinical instrumental groups play the necessary notes, achieve the necessary dynamics, and even the proper balance, there is in many cases little or no heed to conducting or interpretation. The music falls to live, and the contact between conductor and group and audience is often negative. It is in observing this condition that results in the suggestion that a greater part of the clinic program be devoted to the musical interpretation of the various contest or festival selections. Closer attention should be given to the many problems of proper con-ducting. I think, for instance, that incalculable good could come from a round-table discussion, at which the guest conductor would preside, touching upon conducting and interpretation, not only in general, but in the specific, as applied to the separate selections. Each conductor present would have before him a score of the composition discussed in order that

the discussion would have meaning

One of the best aids to a conduc-

and practicability.

tors' round-table discussion is the use of a recording, or at least an accompaniment of piano, whereby actual methods of conducting can be demonstrated. Each director present could have a baton and actually conduct the composition being studied. Later it would be possible for the guest conductor to use the full clinic ensemble as actual application of his ideas. The study of a musical selection can go far ahead of ordinary casual acquaintance with the score; it is not enough to know that a certain composition was written by such and such a composer; it is more important to have a first hand knowledge of its structure, its history and background, the composer's intention, its phrasing, nuances, and a grasp of its intrinsic beauties. Such careful analysis and study would help

after all, it is he who will inspire and direct his musical organization What an inspiring and profitable session this type of clinic would be If I were the doctor, that is just what I would order!

make the composition a vital, living,

beautiful work for the director, and

The Future of Recordings for Clinics Very little has been done to date in our clinics with the science of recording; in fact, it has been overlooked to a remarkable degree in our teaching methods. Again, to emphasize the point, I should like to borrow from other fields of interest. Let us visit the football coach, and we find that if he is progressive and

keeping abreast of developments he has a group of films covering the games his team has played, and the games played in the past by other outstanding teams. Through the medium of the camera, he can analyze plays, show graphically where errors were made, show the difference between good and bad play. Sometimes team improvements under such careful analysis have been spectacular and amazing. The application of this idea to

music education comes in the use of recordings. For example, a recording can be made of a clarinet playing poorly a certain passage from one of the festival numbers. Then the same passage can be performed either by the same player after careful improvement has been effected, or by an accomplished clarinetist. Differences can be noted, reasons for failures diagnosed, signs of improvement

pointed out and the whole rendition discussed from every viewpoint. For the individual player we have a new type of lesson-the "listening" lesson -and I know that when an individual listens to himself play he learns far more rapidly than before.

The idea is not too new; it has been noed effectively for almost the last decade in the teaching of voice culture and radio speech. And what is good for the individual can be decidedly helpful to a group, Recordings can be made of the entire ensemble. either band or orchestra, and the type of thing that teachers and directors have been trying to point out for years can be brought home to the

student with real effectiveness. The cheapening of costs of recording in the past year or two with the appearance of recording and playing phonographs in the lower-price market makes such a plan feasible for our entire music education system. For the serious minded conductor and teacher it is a tangible means of devising methods of improvement and of measuring progress. Then, too, at clinics, there may be put into practice the idea of recording festival numbers which can be used by the assembled directors for study of interpretation. Such recordings could be made by a qualified group to show what can be done with each number, but this need not be the rule, for the expansive possibilities of the recording idea are unlimited.

Future Clinics: Conclusion

There are many aspects of future clinic programs which could be greatly enlarged upon-especially that of solo and ensemble material, and solo and chamber music. But by way of summary the following is suggested:

1. That our future clinics be arranged in divisions, each representative of definite objectives. 2. That the types of clinics be het-

ter classified, or have less diversification of function. The sum would be to accomplish a definite objective in (Continued on Page 281)



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"I Saw Musical Vienna Fall"

(Continued from Page 200) which he as like a king in his court, attended by young singers who came from all over the world to sing for him. One day a young American teore, Airred Pasever, attended this circle. After singing eight measures 18 and 1

"Wagner himself had, of course, fabulous musical gifts. To him. music was a matter of personal development because he had developed himself in that way. His musical instruction lasted only about eight months In his first big operatic effort. 'Rienzi', he was obviously influenced by Meyerbeer whom he later vilified so miserably. After that, however, he struck out for himself and made an art of his own. While many other composers, of course, have devised new harmonic treatment and new orchestral effects since Warner's passing, no composer has made such a radical advance as applied to such a vast amount of material in one lifetime. Wagner, a great genius, was perhaps not as representative of the home-loving Germanic spirit as was his protégé, Humperdinek

The Story of "Hansel and Gratel" "Compare the Nazidom of to-day with the lovely simple, characterwith the avery comple, character-istic 'Gemütlichkeif' of Humperdinck's 'Hänsel and Gretel,' Himperdinck, when I was studying with him, told me how this charming work came into being one Christmas time. Humperdinck was visiting his sister, who had a little son and daughter. Humperdinck made an arrangement of an old folk-fairy-tale song. He then arranged several songs for the children to sing in their home theater. With other neighbors' children they made up a little 'Christmas Opera Company. He had no idea of writing an opera but his friends were so charmed with the tunes that they urged him to do so, his sister exclaiming: I will write the book.' What shall we call it?' asked Humperdinck, 'Why not call it after our own children, little Hansel and Gretel?" Thus the now famous 'Hansel and Gretel' was born. There is no work in the whole operatic literature that I think is more valuable as a model of theatrical and contrapuntal technic than 'Hānsel and Gretel. Every student of composition should study it. This gives us an intimate picture into the home life of the Germany which everybody loved and which I pray may be restored once more to the world. "To millions who have never seen Vienna, the city is a kind of myth. Why is it that this great capital of

southeastern Europe is possessed of the rich charm which has made it the magnet for so many of the world's famous masters of music? To me it is in the spirit of Vienna and the Viennese. It is a city of illusion. The Danube is not blue; it is yellow, a muddy yellow, but the Viennese can see no other color but blue There you have it. The people see everything through the beautiful colored glasses of the imagination. There is a sweetness, a kindness, a gentleness and a conviviality unequaled elsewhere. The wine may not be better, but it tastes better: the women may not be prettier, but they seem prettier; the music may not be more beautiful, but it sounds more beautiful The simple, easy life, the flowers, the trees, the hills, the sparkling air, the circling snow-clad Alns make the city a kind of dreamland which stays forever in the imagination of all who have known old Vienna. It is this which Johann Strauss caught in the intoxicating lilt of his waltness.

A Spirit Undying Vienna is not merely a locality

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"The cinema points to a great fill ture for a definite school of musical composition. It is an art all in itself and calls for a kind of skill as diffcult and complicated as anything demanded from the writer of operat or symphonies. The art of film musiis distinctly different from that of the opera. This is shown by the fact that, up to this time, no grand opera has been successfully transferred to the films. The reason is that if there is a literal transfer, it seems practically tically impossible to carry over the flavor of the dramatic story with out additional music which would spoil the creation of a master. In fact, most of the operatic writers have looked upon opera as a spec tacle. Even a vivid opera, like Biget's magic 'Carmen', misses fearfully when there is an attempt to put the words of the text and the ariss into the atmosphere of the tone-film contrasted with that of the grand opera house.

"Annersea and Americans need more of the atmosphere of Weenin in life the atmosphere is created a state of relation to the atmosphere is considered to the appreciation of the atmosphere in life to the atmosphere in life to the atmosphere in life to the atmosphere in life at the hour that the atmosphere is a wery necessary citizen."

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THE PIANO ACCORDION

Hints to Accordionists on Right Hand Fingering

By Pietro Deiro As Told to ElVera Collins

melodic line.

OST ACCORDIONISTS are in- dionist may be awkward for another. terested in developing technical skill. We wonder if they fully realize the important part that fingering plays in building perfect technic. Velocity can never be acquired while fingers stumble over each other and seem confused as to where they should go. Beautiful themes cannot be properly interpreted if the fingers have not been trained for quick response to the player's every whim.

Elementary students are taught certain definite fingering for the various exercises given to them. The arrangement of the notes in such exercises is simple, and the correct fingers fall naturally upon the keys. Such exercises are followed by scales, the fingering for which has likewise been standardized. The selections in lesson assignments usually have the fingering marked, but after a while the student approaches more difficult music in which he finds that he must give some thought to fingering. Suggestions may be given by the instructor, but the student should really be put on his own so that he may learn to select fingering which is best for him. He naturally will have no difficulty with regular passages as he will revert to the standardized fingering to which he is accustomed, but when he encounters tricky cadenzas and other complicated passages he will have to give the subject of fingering more care-

ful attention. This brings us to the point where we must state that rules for fingering are essential to start students correctly but after that there is no such thing as a set rule for "correct There are too many fingering." things to be considered to make this possible. First of all, there is the difference in the shape and size of the hands of players and also the difference in the distance to which the fingers are capable of stretching-Then, too, the stature of accordionists, compared to the size of their individual accordions, has some influence upon the playing position of the arm and in turn upon the wrist and hand. These points are not apparent in the playing of regular passages but reveal themselves only in particularly tricky spots. Fingering which is convenient for one accor-

There are, however, certain rules for fingering which should be observed although they do not concern putting a certain finger on a certain key. They deal with the subject as a whole. The first rule when arranging fingering is to look at the music ahead and be sure that the fincering will fit correctly with the notes which follow. Fingering should be thought of in groups and according to musical phrases. An awkward fingering may cause enough hesitancy to ruin a phrase and break up a

Ex. I Allegretto E. H. 104

Example 1 is an excerpt from my composition Air de Ballet in the text book, "Finger Dexterity." It proves the importance of looking ahead for guidance in finger arrangement. The natural tendency would be to begin the measure with the thumb, instead of the second finger, which of course would cause difficulty in fingering later in the measure. It is essential that careful atten-

tion be given to the first plan for fingering a difficult passage, because we are all inclined toward muscular memory and it is not easy to change fingering after it has been used for a while. We suggest that, when in doubt, the student try out the fingering on the piano keyboard of the accordion with the bellows closed so there is no sound.

Scale arpeggio practice, five finger exercises and other technical work prepare a student up to a certain point, but do not solve the problem of fingering difficult passages because they follow too much of a routine pattern. Special practice material is just as necessary to learn fingering as for any other phase of accordion study. Such exercises should be rather difficult and should have no set pattern but should range up and down the keyboard with constant changing of the distance of intervals and with many accidental sharps and flats. Those which are in the

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remote keys are particularly beneficial. Example 2 shows a few meas- intervals of a third calls for the first ures from an exercise of the type





It was taken from the text book. "Technical Passages." Constant slertness to fingering is required in an exercise of this kind, and the student who practices similar exercises daily for a few months will soon become so expert at fingering that he will seldom encounter a passage to trouble him.

Regular fingering for scales avoids the placing of the thumb upon a black key, but there are instances in passage playing where it will be found convenient. This is particularly true where a similar group of notes is repeated in various positions on the keyboard, and the same pattern of fingering may be used for each group whether it begins on a black or white key

Repeated notes may be played effectively by changing the fingering in the manner shown in Example 3,



found best to change the finger on a note which is being held, in order that the notes which follow may be fingered with facility. Example 4 contains an illustration of this. Octaves may be played legato chromatically with the fingering 1-5, 1-4



The simple rule for the playing of and third fingers, second and fourth, or third and fifth; while the interval of a fourth calls for the first and fourth fingers, or second and fifth. These are not fast rules, however, because they must often be altered and different fingering employed, because of the notes which follow Accented notes influence fingering and must be taken into consideration, so that a finger is used which can clearly enunciate the accent-

When broken chords and arpeggios present difficulties, they should first

be played as solid chords so that the correct fingering may be established. Many stumbling places, which are attributed to lack of technic, may be traced to awkward fingering Accordionists should form the habit of analyzing the fingering of difficult passages before practicing them, so that they may find the fingering which is best suited for them. They should also remember that their instrument does not have the legalo pedal as does the piano and therefore correct fingering must be made to help produce legato effects on the

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FRETTER INSTRUMENTS

Teacher or Salesman?

By George C. Krick

LARITY of the fretted instruments is responsible for developments in methods of teaching that are anything but legitimate and which raise many questions in the minds of competent and conscientious teachers. We know that in bringing up this issue we will step on someone's toes, perhaps many toes, but we consider it our duty to expose some of these systems inaugurated mainly to sell mediocre instruments at exorbitant prices to an unsuspecting public, in the guise of a "free instrument with a course of instruction," which latter is often in the hands of people who are hired not so much because they are experts in teaching but because they are good salesmen.

Prospective pupils are assured that, on the signing of a sixty-week contract which calls for a weekly payment of one dollar, they will receive a high grade instrument and a private lesson weekly during this stipulated term. They fail to realize that the instrument is the cheapest thing possible and the instruction they will receive is barely equivalent to two or three months' tuition from a competent teacher. In other words, one pays sixty dollars for instrument and lessons worth about twenty-five dollars or less. We have met pupils who had "studied" under this plan, who could play about a dozen easy tunes in a haphazard manner, but whose knowledge of musical notation

In most cases pressure is brought upon the pupil, a few months after enrollment, to persuade him to buy a high priced instrument, which of course entails an increase in the weekly payments and is the main object of the plan, while the instruction is of secondary consideration. If the pupil is a child, the parents are told that he has outstanding talent and all that is required for him to become a Kreisler or a Segovia is a two-hundred-dollar instrument. Needless to say, in many instances this hypnotic sales talk proves quite successful from the seller's point of view

Another Variation

Another system carried on by a number of chain music schools is to have a crew of solicitors descend upon certain localities in large cities, and especially in small towns and rural communities, in order to enroll the young people in classes to learn to play Hawalian guitar. This instru-

THE UNPRECEDENTED POPU- ment is preferred by these schools because its cost is small when turned out in large quantities and the public knows very little about its intrinsic value and much less about the requirements of a teacher. The enrollment term also consists of sixty weeks, with a weekly payment of one dollar, and pupils are gathered in classes of ten for a one hour weckly lesson. Assuming that this kind of a lesson is worth about twenty-five or thirty-five cents per pupil, and allowing six dollars for the cost of the guitar, one should have no difficulty in figuring out the profit made by these schools, which are now scattered throughout every state of the union.

Of course, the public must share a part of the responsibility for permitting itself to be fooled by figuring that it is wonderful to get something for nothing. Human nature has changed very little since the time of Barnum of circus fame. It sounds so simple and easy to pay a dollar a week for lessons and to get an instrument free; not many stop to consider the total cost and compare with it value received in instrument and instruction combined. One of the worst features of these systems is the fact that they undermine the cause of the fretted instruments in the minds of the musical public; as it is reasoned, anything that is free cannot be worth much. Hundreds of conscientious teachers and players, members of the American Guild of Banjoists, Mandolinists and Quitarists, have done their utmost for many years to raise the standard of the fretted instruments, their music, teaching methods and con-

cert performances, and have succeeded immeasurably. These new schemes, which might well be called rackets, provide unfair competition to the capable teacher, who has labored for years to equip himself thoroughly in order to give his pupils the benefit of his expert knowledge and who, therefore, is entitled to compensation commensurate with his ability and experience.

The Teacher Should Cooperate

It is not our purpose to criticize music stores that have established Instruction Departments headed by competent teachers, whereby one may purchase an instrument on the budget plan and receive proper tultion, but a pupil has a right to know the exact cost of his instrument and to be sure that he is getting one (Continued on Page 283)

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Music in Peru, the Land of the Incas (Continued from Page 223)

auditorium, where the attendance numbers regularly from ten to fifteen thousand.

Conductor Theo Buchwald, formerly of Magdeburg, Germany, shows fine musicianship and never allows any lowering of standards in order to cater to the masses, even in the "pop" programs. As an example, here is a list representative of the kind of compositions selected for the latter: Prelude to "Die Meistersinger",

Wagner: Capriccio Italien, Op. 45. Tschaikowsky; Tales from the Vienna Woods, Johann Strauss; Wedding March from "A Minsummer Night's Dream", Mendelssohn; Finlandia Jan Sibelius; Hungarian Dance No. 6. Brahms; España, Chabrier. The musical library is considerable

and includes, apart from symphonic works of all schools and periods, a great number of concertos for piano, violin, and even violoncello. As to the orchestra itself, the results are already quite gratifying. The strings are compact and homogeneous, the brasses sonorous and well balanced As a whole, it compares advantageously with American orchestras of recent creation such as the Indianapolis Symphony Orchestra or the Kansas City Philharmonic Orchestra. A few first chair men are really outstanding, and after rehearsing the Grieg "Piano Concerto in A minor" I turned to Buchwald with: "What a fine flute and what a splendid horn!"

"One was with the Berlin Opera and the other one with the Vienna Philharmonic," he explained

Representative of the managerial field are the two enthusiasts, Mario Cases and Hector Cabral. Cases for many years has been a popular figure in Lima; he has brought out opera companies, ballets, virtuosi, singers and spectacles of all kinds; and he never misses a social function, a diplomatic reception, or a smart cocktail party at the Bolivar, which he reports in the columns of the newspaper. La Prensa

Up to recent times there were very few critics in Lima, probably because the lack of a permanent musical life did not warrant their existence. They were and are still headed by Carlos Raygada, whose contributions to the important daily El Comercio are noteworthy for their accuracy, erudition, analytical spirit and comprehensive intuition. Raygada is the dean of the profession, as incredible as it seems in a man still so young. slender, discreetly reserved but affable, with a pensive face and a scholarly appearance denoting the seriousness with which he looks upon his mission. He does much for the culture of Art and Music; and he calture of art was also played an important part in the which watches the sleeping volcano

creation of the orchestra, to which it is planned to add a chorus and a ballet eventually, thus paving the way for a native opera company.

A Rich Folklore The Peruvian folklore is as rich

as it is varied. When the Spanish conquistadores arrived, in the sixteenth century, there already existed various forms of native Inca music, chiefly dedicated to utilitarian purposes: tunes for religious ceremonies, battles, rustic festivities, courtship and funerals. Renewing the custom of the Egyptians and Assyrians, this music adjusted its rhythms to the diverse phases of life. To describe with full details these tunes and the instruments on which they were performed would far exceed the space of this article. But the percussion consisted of drums, bags filled with dry seeds, and cymbals, while the wind family included the well-known quena, that flute of five or more holes made of human tibias, and other types of blowing instruments made of large sea shells or animal horns.

Of course, the sudden arrival of

the Spaniards was a big shock to the native curriculum vitae. To the Incas, everything was new and puzzling: language, clothing, customs, music, the race itself. But progressively a blending took place, and as early as the eighteenth century a folklore evolved itself from this fusion, of which the most striking and popular type is the yaravi. Many Peruvian composers have explored and exploited this folklore, while others dedicated themselves to pure Inca research work. Most notable among the latter is Daniel Alomia Robles. who has assembled a collection of eight hundred authentic themes. some of which possess an extraordinary power of evocation. A rare example is the Amanecer Andino (Dawn on the Andes). Little imagination is required to picture the Inca standing on the hillside at daybreak while his deep voice, accompanied by two quenes (note the harmonization with consecutive fifths), greets the majestic rising of the Sun God over the barren, awe inspiring mountains.



Very sleady

modern forms, special mention must be made of Carlos Sanchez Malaga and Roberto Carpio. Both were born in Arequipa, the second largest city of Peru, which still retains unmarred El Misti, (The Gentleman). Sanchez Malagas si alao an excellent choral director and pedagor, Several more are worthy of mention, such as José Maria Valle Riestra (1888-1925), Pablo Cravez Aguilar, Teodoro Varcarcel, y Rosa Mercedes Ayarza de Morales; each one has contributed much to enjetch the national reper-

The Academia Nacional has been for many years the official center of tuition in Peru. Modeled somewhat along the lines of European conservatories, it is a non-profit institution. The staff includes a number of excellent native and foreign-born teachers: and for over thirty years Pederico Gerdes, born in Lima and educated in Germany, has been at the helm. Gerdes, an all-around musician, is equally at ease as a composer, conductor, pianist, accompanist and teacher. Some nationally known musicians have come under his guidance, and his name is inseparable from Lima's artistic life during the

last quarter of a century. There was a time, not so long ago, when the capital lacked a proper hall for musical manifestations from opera to recitals. There were, naturally, several theaters, but these were either antiquated or deficient in acoustics and material. This situation was settled with the rebuilding of the Teatro Municipal, several years ago. It has a seating capacity of sixteen hundred and is fitted with the most modern scenic and electrical devices. A special shell-shaped setting, with builtin lighting equipment, was recently installed for the symphony concerts at which the orchestra uses imported chairs and stands of the type used by the N. B. C. Symphony Orchestra. But keyboard virtuosi still miss an adequate instrument and, strangely enough, there is not in all Lima a concert grand piano worthy of that name, the only approach being an old Bechstein periodically sent to the workshop for re-conditioning. However, the matter has come under discussion, and it is likely that action will soon be taken to provide visiting planists with a proper medium of ex-Pressing their artistry.

It is also desirable that similar action be taken concerning certain phases of the travelers' well-being-To make a digression into more materialistic considerations, may I express here my astonishment and that of every foreigner at finding that the elementary comfort of innerspring mattresses is entirely absent from Lima hotels. It is difficult to understand how an otherwise magnificent hostelry, such as the Bolivar, can offer to its distinguished guests a bedding equipment which would be rejected by the cheapest tourist places along the American highways! No visitor ought to leave Lima without visiting the twin-towered cathedral, second only to that of Mexico City as being the finest in the Latin Americas; the National Museum which shelters a priceless collection of Inca and pre-Inca relics; and Torre-Tasle palace, the former residence of several viceroys. It is delightful to roam by moonlight along the streets of the old quarter, lined with some of the most beautiful examples of Spanish colonial architecture on the continent. If you feel it is your lucky day, why not enter one of the little lottery shops and buy a ticket for "la grande," the big one? And if you wish to attract attention, just walk along Union Street at the busy hour, carrying your umbrella. You will not fail to get it, with perhaps a few additional and innocent jokes. For Lima, city of the gorgeous flowers, nevertheless is the capital where rain is unknown!

The Future of Instrumental Clinics

(Continued from Page 275)
each clinic, and not to attempt to
cover in one clinic what should re-

quire several clinics.

For example, we would have the

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a one or a vague, hasty, seathered
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consuming and costly. Let the clinic
be a clinic in all the full sense of this
berrowed term.

Learning How to Act in Opera (Continued from Page 266)

be further from the truth. My experience we have been been been most eager, paintailants to modest students to be found anywhere. Given an opportunity and anywhere. Given an opportunity and anywhere the same ardor that the American performed to the foundation of the same than the same that the foundation of the same than the average Surpean who has al-

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What Really Is Modern Music (Continued from Page 227)

encounters them-but more often he finds himself a willing listener caught. up in the toils of a beguiling web of sound. The truth of the matter is that he is actually a child of his age, and that, in listening to a fine piece of "modern" work, he recognizes instinctively a tonal reflection of the age in which he lives and finds it not at all unpalatable. Mozart and Haydn are infinitely more difficult for him to assimilate. Their old world classic subtlety eludes him and, frankly, in many cases, bores him. I have sat in restaurants, marveling at the indifference of an average diner to the blatancy of the crudest jazz projected by a ten-piece band, and I have watched this same person squirming uneasily in his seat during the course of a Beethoven symphony, obviously much less at ease following its clearcut lines. Not that I am bracketing jazz with contemporary music. Far from it. Jazz is fun in the dance hall (where it belongs), but we can dispense with it on the symphony platform, except occasionally in the shape of a piece of Americana. But lazz-and here is the noint-often exceeds in ugliness anything the modernists are capable of. So that this great Frenchman. whenever some of my non-musical friends trot out the time-worn fallacy about "modern" music being ugly, I reply that day after day they tolerate much worse under the guise of

Debussy the Father of Contemporary Music

popular music.

People often ask: "When did music begin to take on a 'modern' complex?" I answer with the aforementioned Picasso; "There is no past or future in music. If a piece of music cannot live always in the present, it must not be considered at all. The art of Beethoven, of Scarlatti, of the great musicians who lived in other times, is not music of the past; perhaps it is more alive to-day than it ever was." So that, as a concession, let us refer to "contemporary" rather than "modern" music. If by the word "modern" the questioner refers to a type of music which presents outwardly a greater complexity of idiomatic characteristics than does the music of, let us say, the 18th century, then I will name Debussy as the

father of contemporary music. What is it that makes Debussy's music different from his presumably easier-to-understand predecessors? Merely the fact that Debussy was unashamedly a color sensualist, just as were the French Impressionists in painting and literature-Césanne, Manet, Monet, Pissarro, Renoir, Verlaine, Rimbaud, Proust, Debussy was their counterpart in music. He extheir consequent in music. The effects of bell Strutinsky's technic EDGES in separation with the effects of bell Strutinsky's technic EDGES in the properties of the effects of bell Strutinsky's technic EDGES in the separation of the entry Strutus, ahead of music, there is plenty of music, there is plenty of music, there is plenty of

the seashore, of the play of light filtering through the clouds (yes, it, too, held music for him), of the music of the highways and byways. And this sensitive colorist found his medium in something called the whole-tone scale, which the Russians (whose music he loved) had used before him, though sparingly. True, it was something of a radical departure from familiar idioms. (I watched my grandfather—a great musician in his day-solemnly walk out of the hall at the first performance of The Afternoon of a Faun in Liverpool as a mark of protest. I could not understand why, for the music was to me, even then, crystal-elear and alluring.) Not for Debussy were the formal prescriptions of sonatas and symphonies. Dry as dust forms had nothing in common with the new and exquisite palette he had devised, and we voungsters saw in him at the beginning of the century the prophet of a new era in music, and hailed him as one who would free us from what we then considered the heavy yoke

Stravinsky Startles the Musical World

But hardly had the impact of Debussy's genius made itself felt on contemporary musical art, than along comes-this time from Russia -a second trail-blazer in the guise of the young Stravinsky, Here was no gentle spirit, like the retiring Debussy but a visorous objectivist who rocked the boat of new music so violently as almost to capsize it in a series of tidal waves the like of which had never been known. Tidal wave more than ever limited (a) "The Fire Bird", (b) "Petrouchka", (c) "Le Sacre du Printemps", and many more which fol-

I wish I could describe the emotion of listening in those far-distant days of 1911-1912 to the first performance of these works. Their stunning originality, vitality, and complete newness left one gasping at the audacity of a composer who, more than any of his predecessors, had defied tradition and joited a complacent world into the realization that his dynamic inpovetions had come to stay. In what way was Stravinsky's music so radically different from what had preceded it? I will tell you. It was the work of a man of prodigious virtuosity, unbounded rhythmic and harmonic resource, and complete fearlessness. It remains so to-day, as does all the music which he has written during the past thirty years. It is, of course, enormously complex; because

lowed.

glades, of splashing waterfalls, of of a great craftsman. If the effect Their nature must be ascribed to wind through the trees, of waves on of his music on the untutored listener nevertheless can not help being caught up by the dynamic sweep of it. Many have striven to emulate Stravinsky's methods and devices, friendless of all his works-owe their None have produced more than a to-day the unrivaled Old Masterisolated, but secure in his isolation. Contemporary with the appearance

of Stravinsky, another statuesque figure loomed on the horizon-Arnold Schoenberg, now living in America. But whereas, because of its intense vitality, the music of Stravinsky struck a responsive note among most of its hearers, that of Schoenberg, the prophet of atonalism, at first perplexed and antagonized those who heard works such as the "Five Orchestral Pieces Op. 16", "Pierrot Lunaire", and the piano pieces. Yet even though many of us never really warmed to these early manifestations, Schoenberg attracted to himself and his theories many ardent disciples. It was mostly a cerebral attraction, for few will deny that his music is more of the mind than of of German romanticism. Undoubtthe heart. Volumes have been written edly he influenced music from 1900 on the theory and application of the onward more than any other man of his time. There is no composer living twelve-tone-scale idiom as exempliwho can deny the debt he owes to fied in his work and that of his folwho can nearly the deep he busic of lowers—Berg, Wellesz, Hindemith (the latter by far the most gifted and prolific of them all) -but there is no room here to comment upon them. Suffice it to say that Schoenberg's music deals with the play of linear contrapuntal devices rather than with the harmonic tone clusters of Debussy, Ravel, and Delius. A certain lyric quality is conspicuous in this idiom, but it is an intangible lyricism, owing no allegiance to any fixed tonality; in other words, atonal. To-day Schoenberg is possibly the most erudite living teacher, although his creative output is unfortunately

So far I have named only those three men whose genius has most radically influenced the language of music since 1900. Two other out. standing figures remain. The romantic Strauss, immortal tone poet of the 1890's, still works in the safe isolation of the Bavarian Alps. His music continues to win friends and influence people—chiefly other comnosers-and, so far as the major portion of it is concerned, will probably go on doing so for a long time, The granite Sibelius, equally remote in his beloved Finland, but less prolific than his brother-German, keeps the musical world in alert suspense waiting for his long-promised Righth Symphony. Both of these great men have added much to the poetic and romantic face of music. Neither has fundamentally revolutionized its idiom to the same extent as have Debussy, Stravinsky, and Schoenberg, The horrific sounding devices of

harmonic genius and superb powers is often bewildering, that individual of orchestration rather than to any revolutionary process Even the bleak Fourth and Sixth symphonics of Sibelius-the most unaccountably rather sinister reputation in this pale imitation of them. He remains country not to any terrifying new devices, but rather to a masterly restraint and economy of means exercised by their aloof composer. (We listened to the "Fourth Symphony" in England thirty years ago with admiration and affection, but no be-Wilderment. But that is probably due to the climate!)

Many contemporary names of lesser importance compared with those I have mentioned could be injected at this point. But they would, I think, merely serve to confuse the issue. In war-torn Europe there are probably, at the most, three or four of these men trying to carry on in spite of conditions. Yet a Vaughan Williams, a De Falla, a Prokofieff, or even a Shostakovich, would find it difficult to produce significant music in an atmosphere such as exists on the other side of the Atlantic at the present time.

Contemporary Music Looks to American Composers We are therefore forced to the con-

clusion that, short of unforeseen circumstances, it is to the composers of this great country that we must look to carry on the tradition of significant contemporary art. Some of them indeed are already doing this very thing. A country which has already produced musicians of such zeal as Copland, Piston, Harris, Hanson, Thompson, Sessions, Rogers, and many others, is in a fair way to accomplishing its destiny. The growth of creative effort in America during the past twenty years is one of the most remarkable things in the history of musical art. When I first came to this country in 1923, really important contemporary work was conspicuous by its absence. What little there was consisted mostly of a pale imitation of the latest European fashions, without the least trace of any indigenous qualities. True, the older school of composers—Mac-Dowell, Foote, Gilbert, Chadwick, Converse, Hadley, Hill, Herbert, Nevin had produced a sound and, on the whole, worthy literature for the orchestra, of the kind identified with Parry, Mackenzie, Stanford, and Cowen in Victorian England, but only in the very late 20's was anything remotely resembling an American idiom making itself evident in the work of that handful of young men who can really be called the pioneers of "modern" American music. The potentialities of this music have as yet hardly been exploited. Apart from the inspirational stimulus of the American

folk melody completely unexplored by notive composers. It is not a question of discovering newer tonal devices for the full expression of the American spirit-all music has virtually arrived at an impasse in this respect but rather of infusing a new spirit which will reflect the emotions and characteristics of a great people.

America is destined to be the scene of practically all creative activity until long after the war ends American composers will be responsible for by far the major part of it. Most of it will be really significant. Whether the public will develop a proportionately shrewd comprehension of what is taking place, to enable it to discriminate between good and had, depends entirely on whether villages, all along the road, tossed it can set aside certain preconceived flowers and laurel into the carriages. ideas which to-day seriously influence its musical judgment. One of the most prevalent of these is the fallacy that all "modern" music is camouflaged behind a screen of technicalities utterly beyond the comprehension of the layman. The other is that American composers as a whole are incapable of writing music equivalent in significance to that of their European contemporaries. I hope that my readers will agree that both these prejudices are completely without foundation

Teacher or Salesman? (Continued from Page 279)

hundred cents in value for every dollar paid for lessons. The same rules should apply to teachers who are compelled by various conditions to carry a stock of instruments for the convenience of their pupils.

Our main contention is that teachers should never lose sight of the fact that the teaching of any instrument is a responsible profession, for which they should have natural ability and many years of intensive training; and the selection or selling of instruments should be considered only as additional service to their patrons.

Parents of children for whom the Purchase of an instrument is intended should by all means first consult a reliable teacher, who is in a Position to give his advice in the selection of the proper instrument and one of the right size. Just as a half or three quarter sized violin is selected as the proper one for a child six to ten years old, so should a guitar of similar size be selected for children of these ages.

As a successful teacher is best known by the pupils who have received instruction from him, a prospective applicant for lessons would do well to meet some of them and hear them play. We sincerely hope that the time will come when all the states in the union will pass laws to compel licensing of all music teachers, requiring them to pass rigid

examination as to their fitness to teach, thereby protecting the public against unserupulous chariatans. In the meantime it behonves all conscientions men and women engaged in the teaching of fretted instruments to bring these matters to the attention of the people in their respective localities: and in this campaign the American Guild of Banto. ists Mandolinists and Guitarists may well take a leading part.

Music in War-Torn **Greece** (Continued from Page 274) lantly. The peasant women in the

This gives some picture of the sturdy dongedness of the Greeks, who have amazed the world. Here was music almost up to the battle front, Certainly this proved to me that war cannot stop music and that music is of vital importance in keeping up the morale of a people during war time. "In the cultured Greek homes music plays as great a part as it does in the cultured homes in all lands. Educated Greek parents still consider music a necessity and see that music study is not neglected. In the villages, however, the men seem to do most of the playing, singing and dancing. Nearly every café has a musical instrument hanging on the wall, and members of the clientele, as fancy moves them, take it down and play upon it just as they might engage in a game of dom-

inges or checkers A Joyous Season "In every village after Easter, with

the coming of spring, the musical season commences. There is a very rigid fast among the peasants all during Lent. Then, at Easter, enormous feasts are given everywhere, and the music and the dancing begin. The natives, in fanciful and colorful costumes, look like a corps de ballet performing on the hillsides. The fishermen paint their boats bright colors for Easter. The pretty girls of the village deck themselves out in all their dowry, while the young men sit about appraising them. Music is everywhere, and the world is born

"The amazing success of the Greek again. army in its engagements with the Italian army has raised national enthuslasm to the bursting point. This is bound to have an effect upon the Greece of to-morrow. We hear a great deal in the papers of the heroism and sturdiness of the Greek men, but litthe about the women, who also have Spartan blood. There is a famous Greek song about the women of Souli who, after the Turks had destroyed the villages and every man in them, formed a long chain with their children and danced to the brink of a (Continued on Page 288)

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Aeolian Harp Bu Gertrude Greenhalgh Walker

How surprised Betty was, "Daddy,"

"It is an Aeolian Harp," he ex-

she exclaimed, "it is making music,

plained: "and it is called for Aeolus.

God of the Winds, because the wind,

blowing through it, sets the strings

in vibration, and they make this pleasing little musical murmur. Take

it to school with you next week, and

show it to your class; they will find

What do you call lt?"

Betty had just started a new sub- it out on the porch and hung it up, ject in school, Greek Mythology, and and the breeze blew through the she loved the interesting stories it contained. At the dinner table she was telling her parents about Acolus.

God of the Winds. "That just reminds me," said her father. "of something I made when I was in school. Maybe I can find it. I think you will like it, if I can."

After dinner he went up to the attic to an old trunk where he kept some of his old mementos, and there it was-a little sound box with

> Musical Curliques Bu Boulah Walton

Name of the second seco

And straight lines have a special use.

Matching Partners Game

strings stretched across it. He took it interesting, too."

By Gertrude Greenhalgh Walker Prepare beforehand as many slips ask them, and those drawing anslips write the answers. Shake them

of paper with musical questions writ- swers will tell them, matching each ten on them as there are to be play- answer with its proper question. ers; and on an equal number of When the question and answer are correctly matched, these two players in a box and have each player draw become partners for the next game one out. Those drawing questions will or for refreshments.

get ready to enter the contests this

month, especially those of you who

have not been eligible before, on ac-

count of age limit. Remember, eight-

een is the ton limit now, instead of

????How Old Are You????

Be sure to notice the change of age about this, too, in case they do not limits announced for The Junior notice it. So now, get out your pencils and

Etude Contests this month. Class A will henceforth be from age fifteen to eighteen Class B will be from age twelve to

fifteen, and Class C will be under twelve years of age. And be sure to tell your friends

sixteen.

"Oh, a lovely minuet!" whispered Carol to Sue, sitting in their seats at the movies, as a group in colonial costumes appeared on the screen After the movie was over the girls began to talk about the minuet. "I

wonder where and when the minuet began," said Carol, "I have no idea," answered Sue, "but I know I have learned several," "Let's stop in at the library and look it up," suggested Carol

"All right," agreed Sue, "and then one of us can read something about it at the next club meeting. After reading and writing for an hour, this was the result: The Minuet

"The minuet originated in the French province of Poitou in the middle of the seventeenth century Its name is derived from menu. meaning small, as the steps of the dance are small and mincing. Its distinguishing characteristic is a slow.

stately grace. Many people think it came from England, and it is often snoken of as an English dance, but this is because it became a great favorite in England in the eight. centh century and was well suited to the polished formal customs of English life at that time. In our country it is identified with Colonial times, powdered wigs and lace ruffles.

"As a dance, it has gone out of practical use, but as a musical form it is still popular. It was used by Bach, Handel, Haydn and Mozart, and reached its full development with Beethoven. It is written in three four time and usually consists of two periods of eight measures each, followed by a second subject of a more lyric character. The second subject is often called the trio, because in the olden days, if the minuet was played by the orchestra, three instruments played the trio part."

"I never heard that about a trio before," interrupted Suc. "Quiet," said Carol, as she con-

tinued to whisper her essay to Sue. "Considered as a dance form in musical art, the minuet must conform to the general character of the dance itself, yet it may also express any emotion or thought connected with the dance or the time and scene. It has changed a good deal with the passing of years, reflecting the times in which it was produced as well as the personality of the composer."

The Minnet Bu Wellie G. Allred "That's fine," said Suc. "What

about mentioning some famous minuets?" "Of course; I forgot that," said Carol, raising her eyebrows. "Begin with the Minuet from 'Don

Juan' by Mozart," suggested Suc. "But Haydn should come before Mozart," said Carol, "for he had minuets in his symphonies." "I suppose we should really begin with Bach, because he wrote minuets, too." "And don't skip Beethoven's Minuet in G," said Carol; "who's next?"

"Boccherini's Celebrated Minuel and Schubert's Minuet in B minor. I remember it because I heard it on the radio last night."

"Let's close the list with Paderewski's Minuet a L'Antique. Then we can ask for more to add to the list at the club meeting."

"Better yet," said Carol, "let's have a minuet program and have everybody play a minuet." "Fine," said Sue; "Til play the Beethoven Minuet in G because I

know it already. I played it at the last recital."

Minuet in G. Paderewski "Dick and Betty are working on a duet now, the Minuet in E-stat by Mozart. We'll have them on the program, too."

"Maybe we can find some pictures of people dancing Minuets, too." It will be one of the best meetings of the season," said Carol. "I think it will, too," answered Suc. And it was!

THE MINUET



Umbrella Puzzle

Ry Stella M. Hadden Each spoke of the umbrella is a nineletter word, and around the rim is also a nine-letter word. Answers must give all words



1-2, books containing songs; 1-3, sharps or flats indicating the key; 1-4, one who sines under a lady's window: 1-5, a popular wind-instrument of various sizes: 1-6, the piece one chooses to sing or play; 1-7, the term meaning in subdued voice; 1-8, the name of one of Wagner's operas; 1-9, the term in England for a whole-note; 1-10, feathered songsters; 2-10 is what 1-4 does.

Out a reason for a multiple country. The Pathogonal to a multiple country, in the solidam. Wherever there are people and a multiple country, in the solidam was present to the solidam and the

Prom your friend,
AMORELINA PANNACOLE (Age 13),
30 Quiston Ave.,
Lizerna, Tayaina,
Philippine Islanda

Bear Junior Etude: I and my term sheler and my brother are aking music leasons from my mother. We live ducts, trice and eight hand pieces. My were ducts, trice and eight hand pieces, so, dest brother pisys the charines and har-nonies, My other beother can play the flavarian guitar, and my father plays violin. e all time to sing, too.

My mother had The Etude when she was a little girl, and I like to read the Junior From your friend, Mourie

Mourine Eunkee (Age 13),

Auswers to Musical Fan Puzzle: teg Sence; 2-8, Cecile; 3-8, octave; 4-9, half-step, 5-8, ruffle; 8-6, entore; 8-7, Emmett; 1-7, Vittor Herbers.



MUSICAL ART CLUB Baynesville, Louisiana How Do You Pronounce It? You know there are many ways of speak-

ing the English language, some of which are good, and some not so good. In the study of music there are many words frequently used, that are not often used in other connections, and the music student should know and use the correct pronunciation of such words.

"accompanist." A very simple word, but nine times out of ten (or maybe ten times, or eleven) it is incor-rectly called "accompany-ist." And it is not Juniors only who make this mistake! "Pineist" should have the accent on the second syllable.

Do you say "legato" and "stoccato," or "legata" and "staccata"? The first is cor-

Who wrote To a Wild Row, MacDowell, "MicDowell"? The first is correct. Do you say "clarinet" or "clarionet"? The first is correct. (This is frequently mis-pronounced by seniors as well as Juniors, too.)

Do you say "piana," when you mean to ty "piano"? "Ercos" is pronounced with "E" rhym ing with day, and "tuck" rhyming with ng won ony, and task rayning with "dude," the syllables equally accented. Do you say "flute" or "floot"? The first

Which syllable do you accent in "trom bone"? The syllables should be equally accented; and the same in "program." Do you say "tune" or "toon"? The first

If you are going to a "musicale" do not And what about "Prelude"? Do you say "pre'-linke," "prel'-ude," "prelood'," lood," or "pray-lood"? Lots to choose from here, but "prel'inde" is considered correct. Listen carefully for pronunciation.

Prize Winners for January Fan Puzzle:

Class A. Heamer Smith. (Age 15), Hillings Class B. Durothy Trene Dunctucki (Age 13), District of Columbia Class C. Betty Wahl (Age 9), Saskatchewan



Boys and Music (Prize whener in Class A)

Boys play the biggest part in music. In Boys play the bigger part in smale, it is correspondent or the players must of our concert are norm and smally have must be a record as a record of the players are norm and smally have must have a record of the players of the playe biggest part in music. Emple Farm (Age 14).

THE IUNDO Prime will Janiar Etade award three worth while prizes each month for the most interesting and

original stories or essays Contest on a given subject, and for correct answers to

Class A, fifteen to eight een years of age; Class C, under twelve years. Names of all of the prize winners, together with their contributions, will puzzles. Contest is open to all boys and appear on this page in a future issue of girls under eighteen years of age, whether Tim Ercur. The thirty next best contribua Junior Club member or not. Contestants tors will be given a rating of honorable are grouped according to age as follows: mention.

SUBJECT FOR THIS MONTH

Which is more fun to play, solos or duets? All curries must be received at the Junior Einste Office, 1712 Che-tons Street, Philipdelphia, Pn., not inter than April 22 of, Witness will appear to the July hour.

— CONTEST RULES — Constitution seat contain as even on tuninded and for such.
 Constitution seat contain as even on tuninded and for such.
 The season of Year Dayler, if you need more than one does if pages, he has been a form to page, if you need more than one does if pages, he is given been and of a page of the season of Year Dayler, if you could more than one does if pages, he is given as more does not a type-rise.
 State as me does do spread but for does not a type-rise.
 It had not refusely to recognized to, held a prefixment, reasons and to subsitt not sears than it. It is not to the contained to the subsitted and the subsitted for peters.
 Control which does all not subsitted for peters.

Boys and Music (Prize scluwer in Class B)

(Frice selecter in Close B)
How I enjoy my must period in school
I am studying music and therefore I appreclate susted and the composite of music,
proceeding the study of the control of the control
Proceeding the study it. So therefore it is an assume study music at well as a pleasure.

Louis Bonelli (Age 12),

Washington



Boys and Music

(Prize science in Class C) Boys have always enjoyed music, especially Boys have armays enjoyed music, especially when it is imappy and peppy. We open our club meeting with a peppy song. Oh, we like to play plane. We practice hard from day to day Because we like to item to play

Breatise we like to learn to play the page of the property of the position of think that nearly all the ereal copied to think that nearly all the ereal copied over were mean. We lither's it from meany ages neck, Moss of the weeder's great planness are men, we have stronger matterly than girls and produce the page of have to be gress tompour or to play the plane, William Calman (Age 10),

My Junior Etude Check-Up

Do I read The Junior Etude every month? Do I enter The Junior Etude contests frequently? Do I write to the Letter Box sometimes?

ETUDE MUSIC CLUB Santord, North Caroline

Do I belong to a Junior Music Do I practice regularly when I take music lessons?

Lake Hisson resource.

Each YSS counts twently points, so if you can answer year to all five questions, your mark is one hundred,

Forty Junior Etude reader who sends in the prifect mark will have been in The POLICE, EATHER AND THE COUNTY OF THE POLICE STATE AND THE POLICE STATE AN sure to give your name, age and ad-dress. All the names received before April twentieth will be printed in the July issue.

Honorable Mention for languary Essays:

Rita Jean Pulion; Jean McDanlei; Carl Wagner; Mary E. Gillespie; Mary Margarez Galiceny; Betly Tumicoda: Edwin Grobe. Affred Neuman; Gestunde Schwartzberg; Audrey Ann Gereghino; Phillip Regers; Ost Mcibrock; Helena McGor; Calvin Rogen; Anne Barstow; Winaifred Framme; Efcohor Letter; Francis Simutonic Sime Jacoby, Anna Marie Murdock; Harriet Pulver; Das Heime; Jean Potter, Martin Wolff; Emmy Sotheck; Charles Manns; Catol Heinroth; Ellen Rall; Betty Mitchell; Martin Wellman.

Honorable Mention for January Fan Puzzle:

Marilyn Gilbert; Docuthy Peters; Evelyn Thompson; Nelle Wieder; Patsy Andrews; John McMannes; Betty Whitesan; Daky Strahr; Laura Docuries; Annette Clay's n.d. Straid: Laura Dougnes; Anderson Crazz, non-Mertill, Louis Bennill; Stella Maytew; Sydney Laudis; Bernice Friedman; Catherine Brown; Clindys Pasemore; Mary Jo Sanders; Ella Marie Young; Dorothy Powers; Polly McNeel: Marie Toung; Daviny Powers: Yolly McNeel James Bradiey; May Elizabeth Long; Jean ette Marie Dombeski; Hilda Hammerstud Piorte Hölmer, Occella Bowman; Elalise King man; Alice Dobson; Sue May Pierce.

THE COVER FOR THIS MONTH-TOIS month The Rruse has adapted an H. Armstrone Roberts' photograph of misrion bells to an Easter dawn cover. Many educators are very partial toward anything that helps them to guide the youth under their direction to analyze things and to give their imaginations

some play, In analyzing this cover "the morn's roseate hues" in the sky indicate the dawn of a new day. The scroll showing a portion of a favorite Baster hymn reday on which came the Resurrection, with its great and significant message to all mankind for ages following: and what could be a better completing thought than the mission bells which remind us that throughout the world there are Christian disciples devoting their lives to the mission of spreading the story of the Saviour.

SUGGESTIONS FOR SPRING-Last-minute suggestions may be welcomed by music supervisors and instrumental teachers who still need material for the numerous musicales scheduled for the near future. Including a few works in several of the various classifications used for commencement programs, Spring festivals, student recitals, etc., this list is representative of what is available in the catalogs of the Theodore Presser Co., Oliver Ditson Co., and The John Church

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Beccasional—Hyginald Hollores
O Music!—Alfred Wooler.....
Darbrook—G. F. Wilson.....

1 Part Treble Veices
Merry June—Viscent-Hilton...
A Song of Spring—Amouth
Hawcock Miles
Invention to Life—C. G. Spring
Let All My Life Be Music—
C. G. Sprone...

C. G. Sprom.

Recenteral—Replicad DeKoren
The Green Cathedral—
Carl Helis
Maytimo—Chera Ross Kires
Lenty June J. Rere in Beauty—

Almo Hater (May be song in unisen or 2 parts)— J. W. Erebedt.

J. W. Erebedt.

William Bourses.

A Sens of Spring—II. M. Stube Come to the Gay Fourt of Serie & E. Leffeet

E. Leffeet

Resum G. Homn—
Grarge H. machel.

A Song of Springs (8 part moder).

Frence McCollin

Phys and Skriches for Recitab-in the Candy Shoe (Daslor, songe, a recitation, a run-ge production of the Candy By Stafferd Adam By Stafferd Adam (Burkey of Hyrathers (Voice, dearers, dishelp and a tossellar reciting)—By Milherd Adam, Musical Picytes for Young Falts (Skrither land) in inter-munical Picytes for Young (Palts (Skrither land) in inter-munical Engineers)—on fa-ming segregation.

mous compours) --By James Francis Cooke

Band March Cerifion, Symphonic Band—Hy Howard Hanson

Orchestra
Grand Processional at Avignon,
Full Orchestra—
By Janes Francis Cooke

Any of these may be examined "On

1377 The New Day—Zechner-Enders OD 1813 To The, O Constry !— Julius Eickhery .

OD 4210 Morning Invitation--(SAB)
Group A Vertle
19484 Alme Mater (May be song in

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ing materials of any specified type will be sent on request and our experienced music clerks will be happy to assist you in making a selection. Catalogs and descriptive lists will be forwarded on re-

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Co., and the John Church Co. entalogs. may be examined in your own home without obligation beyond the cost of postage. Once a choice is made, the desired number of copies of each number will come forward upon receipt of the definite order, and the examination copies may be returned for credit.

For the mixed choir of average ability we can recommend Mrs. R. R. Forman's lovely In Remembrance (Catalog No. 21453) (5c), from her cantata, "Christ's

Many other outstanding works, including cantatas, anthems, carols, vocal solos, and organ solos are listed in Presser's Lenten and Easter Music Folder (P-1). Your request for a Free copy will receive immediate attention.

LET'S STAY WELL!-Songs of Good Health for School and Home, by Lysheth Boyd Borie and Ada Richter-No one really likes to be sick. It's disagreeable, and so is most of the medicine; nor is it always easy to pay the doctor bills. Is it any wonder, then, that our universal resolve uttered or unspoken, is "Let's stay weil!"? This new and interesting book, in easy song form, gives health suggestions so simple and practical that they appeal instantly not only to young but to old as well. No doubt these same suggestions abound in many books, but it is human nature to feel the strength of the appeal better when they are presented in a novel form,

The practical philosophy of Lysbeth Boyd Borie has never shown to belles advantage than in these whimsical lyrica. given extra strength and interest through the clever musical settings by Ada Richter. Mrs. Borie's book, Poems for Peter, is well known, as are Ada Richter's books of children's songs, A Child's Joarney. Poems for Peter, also her numerous plane compositions and books for young students.

The following song titles suggest health habits which we ought always to remember: Sunshine Line; Just Sosporing; Thank You, Mrs. Com!; Nibola Nibble Mouse; Xtrasize; Sleep-a-lot Land; Tooth Brush Drill; Chew Ches Train; Fresh Air in Your Tires!; Success Wheezies Agains; Heys Back Up!; and others. Most of the fourteen songs are short, with extra verses under the same melody line. The range of the songs suits the juvenile voice, while all of the piano accompaniments are very simple. Clever drawings of youthful appeal illustrate

Let's Stay Well/ will be ready for release at an early date. We suggest that you place your order new for single copies in order to avail yourself of the low advance of publication cash proce of 50 cents, postpaid, to be sent as soon

Words from the Cross"; Rob Roy Pears's Cross of Sorrow (Catalog No. Diagas) CONCERT TRANSCRIPTIONS OF FAVOR-(10c), adapted to a fine melody by \$1. ITE HYMNS, For Piano, by Charence Kohlbellus: and Lawrence Keating's spirited mann-One of the most consistent and Sing Allelsias! (Catalog No. 21455) (15c) The two-part choir will encounter no

steady demands upon our Mail Order Department is for pismo

transcriptions of sacred songs especially adapted to Church and Sunday School needs. It is of course required that such arrangements be plantitle enough to hold the inter-

est of the congregation and at the same time be not so elaborate as the usually dazsling virtuoso transcription. It was with these special needs and requirements in mind that Mr. Clarence Kohlmann made this series of new arrangements. This gentleman's success in this field is unquestioned, and again the result is con-

pletely gratifying. Some twenty of the tried and true hymns are included. Special value lies in the fact that these excellent transcriptions are equally adapted to home and teaching uses. In difficulty they range between grades three and four. A random glance through the contents list reveals such favorite

Advance of Publication Offers = All of the books in this list are in preparation for publication. The low Advance Offer Cash Praces ap-ply only to orders placed NOW. Delivery (postpanel) will be made when the books are published. Paragraphs

describing each publication follow on these pages. Classic Mosters Duet Book—Collection for Concert Transcriptions of Favorite Hyrans

Kohlmann

Let's Stay Wellt-Childs Ny Piero Took Gernes and Dances-For Exercise and Recreation Stecker and Mastler 2,00

Berie and Richter Dichter Occe-Upon-e-Time Stories of the Great Mosters-Tota Pione Collection Robinson an

oblems in Three Easter Carols (Bell)

of Easter, Glorious Easter, and Easter

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gold, is priced as low as 15c; the plaques, busts, and medallions are priced from 35c to \$4.00. Complete descriptions and all prices are included in the free "Musical Jewelry Novelties" catalog, which may be had by simply requesting a copy of cata-

log V-15. LENTEN AND EASTER MUSIC-With the final days of Lent at hand and Baster close upon us, the time has come when

to the Theodore Presser Co., Philadelphia, Pa, will bring an immediate re-

spense from our justly famous Order Department. There are many easy anthems, not-ton-difficult vocal soles, and easy-toplay organ works which can be very adequately prepared within a short time. Any of these numbers, chosen from the Theodore Presser Co., the Oliver Ditson No. 26539) (49c).

of Lenter, Ordinam Acaster, and Easter More) by Mrs. Forman (Catalog No. 21139) (12c); Halletsyah! Sing to Jesus, by Leuise E. Stairs (Catalog No. 21291) (10c); and Nature's Eastertide by Wilthe church musician, whose plans are Ham Baines (Catalog No. 21137) 1120 still incomplete, must Three distinguished vocal solos are H set both quickly and Alexander Matthews' masterly adaptawisely. To these mution of Sibelius' beloved "Finlandia" prians especially do we suggest that it is theme in O Morn of Beauty (50c), for not yet too late. A High Voice: Songs of Joy by William Hodgon, for High Voice (Catalog No. post card or a brief 27101) (60c); and Charles Calbert Spross' note describing your fervent Alleisia! (Catalog Nos. 20677 and needs and addressed 30878) for High and Low Voices, respec-

tively, (50c). The organist will find real joy in his portion of the Easter service with J Sebastian Matthews' Christe Redemptor (59c); William Hodson's Easter Dawn (Catalog No 26894) (49c); and Cyrus S. Mallard's Easter Recessional (Catalog

Approval," Additional program or teach-

OD1 (788

titles as Saviour, Like a Shepherd Load Us; Sweet Hour of Prayer; Sun of My Soul: Ownered Christian Soldiers: I Long to Tell the Story; Day is Dying in the West; The Promised Land, and My Jesus, I Lone Then

With sincere pride we offer this volume on our pre-publication lists. Single copies may be ordered at the advance of publightion cash price of 48 cents, postpaid, Copyright restrictions limit the sale of this album to the U.S. A. and Its pos-

ONCE-LPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, For Young Piquists, by Crace Elizabeth Robinson-In describing this new work, we would emphasize the fact that it is essentially a book of easy



play, with interest in the pieces intensified by the story which introduces each plece. An added feature are portraits of the composers and illustrations from the stories of their lives. A chapter is devoted to each of twelve

classic masters, and the thirty-six selections from these composers are as follows: Beethoven-Pastoral, Turkish March, and a short excerpt from the Moonlight Sonatq. Handel-Water Music, Intermezzo, and The Jolly Blacksmith. Bach-My Heart Ever Faithful, Minuet, and Polonaise. Mozart-Theme from a Sonata, Minuet, and Allelnia! Haydn-Andente from the "Surprise" Symphony and Theme from a "String Quartet." Schubert -Hark! Hark! the Lark!, Hedge Roses, Marche Militaire, and Intermenzo from "Rosamunde." Mendelssohn - Nocfurse, Consolation, and Children's Piece. Chopin -Valse Brillante, The Maiden's Wish, Theme from the "Minute" Waltz, and Butterfly Etude. Schumann-Soldiers March, The Happy Farmer, and Hunting Song. Brahms-Cradle Song, Favorite Waltz, and Theme from "Symphony No. 1." Wagner-Wedding March from "Lohengrin" and Pilgrims' Chorus from "Tannhäuser." Verdi-Minnetto. Anzel Chorus from "Trovatore" and Triumphal March from "Aida". All are newly transcribed by arrangers experienced with the needs and limitations of young players. Teachers desiring reference copies of this unusual book are urged to place their orders now for a single copy at the low advance of publication cash price, 40

cents, postpaid. GAMES AND DANCES, For Exercise and Recreation, by William A. Sorcher and Grover W. Mueller-We all remember with blessure the games and other forms of exercise we indulsed in during our school days, but few of us realize the vast number and variety of these expressions of Fouthful skill and vigor. In the book above mentioned will be found hundreds, ret these are merely selections from bioutends because of their proved worth and interest. They include games from most of the civilized nations, games that cover every school age and every form of youthful activity. The needs and interests of both boys and girls have been fully considered.

and the publishing rights taken over by the Theodore Presser Co. Games of doubtful value and waning interest have been eliminated, their place being filled with an abundance of new and worthwhile matter. All ages, climates, and conditions have been given due consideration. In short, the new edition, now over 400 pages, should become the standard

authority on school games, dances, and kindred activities. A few of the different subjects and elassifications follow: Games, contests, song games and dances, stants, mimetic games, track and field events, rhythmic activities, achievement standards, demoustration activities, also a pageant with full instructions as to content, staging,

costumes, and equipment. Along with the dances are suggestions for the music or phonograph records most suitable, in many cases the music itself being printed in the book Finally, a selected bibliography is given covering national team games and sports. The book is thoroughly indexed so that any subject can be quickly located

The advance of publication special cash price of Games and Dances is \$2.00, postpaid, for which a single reference copy will be mailed when printed. CLASSIC MASTERS DUET BOOK, For the Piono, by Leopold J. Beer-Excellent prog-

ress is being made in the preparation of this work and it will not be long before advance subscribers will recrive their copies. By the time the plane



student reaches grades three and four he is ready for more serious study than the rhythmic and characteristic compositions that many teachers find necessary to use with beginners. If the young student's sense of rhythm has not been any too well developed at this stage of

his progress, piano duets, as in the earlier grades, will prove of assistance. Classic Masters Duet Book unites the value of rhythmic practice that is found in duct books in the earlier grades containing materials of a lighter character with the training in musicianship that can be acquired only by acquaintance with the works of the great music mas-

In addition to selecting interesting compositions of Handel, Mozart, Couperin, Scarlatti, Rameau and other writers of the classic school, Mr. Beer has contrived to make these duets interesting in both parts, the Primo and the Secondo. There is still time during the current month to place orders for single copies of this publication at the special advance cash price, 35 cents, postpaid.

MY PIANO BOOK, by Ada Richter-One of the most vital requirements for the success of any instruction book is the measure of its utility in meeting urgent teaching needs.

This factor would explain the uniform success of Mrs. Richter's books, as she has been able to perceive from her experience in private and class teaching, the need for some particular piece or

album. method for the child who has com-My Pigno Book is a

thoroughly revised and greatly calarged, not quite ready for the standard first see the great and noble in the triumph of grade method.

This book starts with five finger position work followed by lessons which advance very easily and slowly to the next step of progress. Some rhythmic difficulties peculiar to the grade have been overcome by the

use of familiar melodies which always help to smooth the way when some trying rhythmic figures are first encountered. end of the book, with the necessary instructions as to just where they are to be introduced.

Attractive pieces commemorating all of the important holidays from Septemher on, have been included as a regular part of the lessons.

A dictionary, covering all of the mu steal terms and symbols used in the book, has been included; also a quiz, which will help to recall any of the important fundamentals which may have escaped the remit

Single copies of this work may be ordered in advance of publication at the special cash price of 25 cents, postpaid. ADVANCE OF PUBLICATION OFFERS WITHDRAWN-Music educators, especially those having in charge the instruction of pupils of the primary ages, juniormusic club counselors and thousands of mothers who delight in supervising the home study of their offspring, are acquainted with the pelebrated series of Thomas Tapper's entitled. The Child's Oun Book of Great Musicians. The seventeen previously published booklets in the series have been used for years in many homes and educational institutions. The simula-told stories the combination of the work and play element and, not the least, the opportunity afforded youngsters for original work, all have contributed to the popularity of these booklets. All of the greatest composers are represented by individual booklets including our own American composer-

genius, Edward MacDowell. For the past few months we have had in preparation booklets in this series covaring two noted American composers. Our Publishing Department announces that these are now ready for distribution to advance subscribers and accordingly the special cash prices at which they have been offered are withdrawn. Coples may he obtained from your local music dealer or from the publisher.

Stephen Collins Foster, in the Child's Own Rook of Great Musicians Series by Thomas Tapper tells in simple language, that any child can understand, the fascinsting story of this unassuming genius who contributed so much to American folk-song literature. Pictures of Poster and of scenes and events that were noteworthy in his life are included in a packet of cut-out pictures that accom-panies the booklet. These pictures are to be pasted at designated places throughout the story. Of course, the blank pages for the pupil's own story of Foster are included as also are the needle and silk cord for binding the booklet art style. Price, 20 cents.

Ethelbert Nevin, noted for his beautiful song, The Rosary, for his cute little hillsby, Mighty Lak' a Rose, and his popular plane compositions, Narcissus, and A Day in Venice, is an excellent subject for a biography that children will enjoy. His life was full of pethos and his story

perseverance in the face of physical weakness. This booklet will be published in the same manner as the above-mentioned Foster booklet and the previouslypublished numbers in the series. Price, 20 cents

CHANCE OF ADDRESS-Where the address of a subscriber is changed, we should be notified at least four weeks in advance of the change, giving both old and new addresses. Notification at the post office is for first class mail only. Magazines are not forwarded and if not deliverable at the first address given, are destroyed. Please advise promptly of any address

changes so there will be no interruption in service.

EPAUD ACENTS ARE WORKING The onmust crop of complaints is now comine in from music lovers who have paid out their good money for THE Evers at bargain rates. With few exceptions, do not accept a special offer from a stranger and pay no money to any one unless you are willing to assume the responsibility of loss, Representatives of The Erune carry the official receipt of the Theodore Presser Co. but if in doubt, take the name and address of the agent, send the money to us and we will give him credit for his commission if any is due him. Help us to protect you from loss.

SECURE FINE MERCHANDISE BY TAKING SUBSCRIPTIONS FOR THE ETUDE-Many of our musical friends obtain splendld, serviceable, useful as well as ornamental articles by securing subscriptions to Ten ETUDE MUSIC MAGAZINE, Each subscription obtained counts as one point credit toward any merchandise listed in our catalog. The following are a few selected articles which may be obtained by securing subserintions to Terr Errors, new or re-

Carving Set: This high quality carving set, with genuine matched stag handles makes an excellent gift. The knife has an 3" finely tempered, stainless steel blade. The fork also is made of stainless steel with guard attached. Stag handles are fitted with nickel silver caps, Each set is packed in an individual display hoy Your reward for securing eight subscrip-

Bread Tray: The graceful design of this Bread Tray will appeal to many-will add a note of charm to any table. It is 124.5 long and 7%" wide. Your reward for securing three subscriptions.

Leather Wallet: This fine leather Wallet is obtainable either with or without a zipper fastener and includes an open pocket for license cards, a coin pocket, another pocket for calling cards etc. Your choice of black or brown for securing one subscription Utility Dish: A novel design Dish which

can be used as a roll tray, celery dish or potato salad or cole slaw server. Both hadle and tray (size 13%" long x 6" wide) are chromium plated. The fluted glass liner is 10" long and 5" wide. Awarded for securing one subscription. Electric Sandwich Grill: For toastine

andwiches or use as a grill, this electric grill will prove very handy. It is 12% long, 8%" wide and 3%" high; has an air-cooled black baked enamel base with pressed-in handles; drip spout and fitted drip cup, and is finished in bright chre-Your reward for securing two subscriptions

This book, cykinally published by John melhod for the child who has come His life was run or permanent the array above, or Philadelphia, has been pileted a kindergarten book but who is abould prove an inspiration to those who Send post card for complete catalog

Music in War-Torn

Greece (Continued from Page 283)

precipice where they dropped off, one by one, rather than surrender to the enemy.

"I have never been in a country where the urge for Democracy and Freedom is so strong, and I am convinced that Democracy in Greece can never be put down. Many of the finest folksongs of Greece have come out of its age-old struggles for liberty. These are taught to the Greeks from babyhood. Most of them are handed down from father to son, These songs defy all enemies, like the songs of the Klephts who chant: 'I have no feathers in my pillow. My head rests upon the nervous arm holding my weapon.' When liberty is again restored to Europe, let us all look forward to visiting marvelous Greece."

Blow! Joshua! Blow! (Continued from Page 221)

is absurd. The idea that, unless music is eternally spasmodic, it is "out of date", is ridiculous. The need for poise and repose was never greater than it is now, and a part of the music teacher's obligation at this strenuous period in world history is to acquaint children with the enduring charm of real classics.

Take, for instance, the simple Minuet in G by Beethoven. Let the child play it or hear it and then call attention to the wonderful balance of the work, the lack of any unnecessary notes, the sense of satisfaction it conveys, its splendidly rounded melodic curves. Call attention to its permanent value-to the fact that it was written over a century and one half ago and that it is played by infinitely more people to-day than when it was written. Then play a popular jazz niece of the present. Make a prophesy to the child that in one year's time the piece will be wholly forgotten. Make the analogy of cheap tinsel jewelry, a passing fad and quick to tarnish, as contrasted with real gold, silver, diamonds, rubies and sapphires which grow in value with age. Any reasonable child may be trained to like good music if the proper approach is made.

who would start a holy war if they found that their children were being given dime novels and obscene literature, in school, will often ignorantly tell you that "Youth will be served and insist upon musical trash. What are we coming to in our musical lives if we must make incessant compromises with cheap and banal music? Watch your radto. It may easily have an edifying and ennobling influence upon the children in your home or it may have quite the opposite effect. When you hear a sense-

Strangely enough, the very parents

Mext Month

THE ETUDE SALUTES THE IOY OF MAY

Out of the night of winter springs the glorious month of May as a reminder that, after all struggle and darkness. beauty, peace and joy must surely follaw. Therefore, The Etyde for May is a layous Issue.



MAKE SURE OF YOUR SONG Frank La Forge, teacher of Lawrence Tibbett and many famous artists, gives a series of vocal "time" that are price-

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You have beant Robert Cocadeurs the famous French victuoso pinnist, on the air. You have noted his fresh, clear, clean technic. He tells students bow this may be acquired in a very read-able Etude article.

OUR FRIENDS, THE MUSIC CRITICS

You will laugh when you read Sedor Jonas' keen, smart article upon the crities, and you will be edified by his sound advice. The famous Spanish miano virtuoso knows from experience!

MUSICAL ROMANCE IN CHILE This is the second of the fine series of This is the second of the fine series of articles upon music in our South American continent by M Mourice Dumenni. misster pismist, subtract, tescher, wit and micenteur, who has recently returned from an extended content tour in Letin America.

PROBLEMS OF THE FRENCH HORN

all "brass" players in high school orcheetras, and there are thousands of them, will be delighted to read this

Always new and charming pieces in The Etude Music Section!

less blare only worthy of a barroom, Gershwin, and Harl McDonald-in turn the dial to something better. There is almost always something better. Moreover, if you hear a fine old tune perverted by jazz, write to your radio station and state that you do not like it, and do not want it. The radio station values your good will; your personal favor is radio's erentest business asset. Anything that affects commercial interest is of concern to the station.

The Etude audience has great and wide influence when aroused. Not only should you write, yourself, but you should encourage all your family. your friends and your associates to write. It takes only a penny postal The important thing is to do it now, Musical people have a right to demand good music from the radio, When the broadcasters hear the shofars blowing, they will remember the walls of Jericho and what hanpened to them. Blow! Joshua! Blow!

Radio's Distinctive Musical Features

(Continued from Page 299)

heard on Tuesdays over the NBC networks in song recitals which offer pleasant interludes for the musical minded. Glen Darwin, baritone, sings over the Blue network from 12 to 12: 15 P.M., and Ruth Peters, soprano. over the Red network from 1:00 to 1:15 P.M. (EST).

On Wednesdays from 1:00 to 1:15 PM. (EST) over the Red network. there has been recently some diverting piano recitals by noted young pianists. And then there is the program of the United States Navy Band, directed by Lt. Charles Benter. on the Blue network from 2:30 to 3:00 P.M. (EST).

On Thursdays (2:30 to 3:00 P.M. EST) is heard another band concert for those who like them. This time it is the United States Marine Band directed by William F. Santelman. It is also heard on the Blue network. Friday is the NBC Music Appreciation day (2:00 to 3:00 P.M., EST-Bine network). This month Dr. Dam. rosch is scheduled to conduct two concerts on the fourth and the 25th of April. The first broadcast is divided between Series A and B-"Orchestral Instruments" and "Music as an Expressive Medium." Percussive instruments will be the feature of the opening selections, which are drawn from the works of Grieg, Ravel, Tschaikowsky, Hadley and Wagner. In the second part of the program "The March" will be illustrated in music by Damrosch, Gounod, Wagner and others. The April 25th broadcast will he divided between Series C and D-"The Musical Forms" and "Lives and Works of Great Composers," "The Symphonic Poem" is featured in the earlier part of the program, and music by the modern American comnosers Randall Thompson, George "Showboat" fame)

the latter part Aside from the broadcasts of the

NBC-Symphony Orchestra and the Metropolitan Opera, Saturday has two programs from musical schools that are well worth hearing. The Eastman School of Music has a broadcast from 12:00 to 12:30 P.M. and the Curtis Institute of Music has a broadcast from 5:30 to 6:00 P.M. (both EST).

Schubert Again Enters the Films (Continued from Page 228)

ment of both; a real achievement. Some seven years ago, producer Lou Brock aroused considerable consternation in the hearts of his business chiefs by introducing new names and new ideas in his picture, "Flying Down to Rio." Specifically, he brought in an unknown young girl from Independence, Missouri, and a lad from Omaha who put tap dancing on a dramatic level. In duc time, the unknown girl turned out to be Ginger Rogers, the tap-dancing youth turned out to be Fred Astaire, and the consternation turned out to be a big mistake. Since which time, Lou Brock's innovations were heard with greater confidence, RKO Radio's "They Met in Argentina" brings further Brock inspirations to the screen. This time, Mr. Brock is starring a number of performers who are comparatively new to Hollywood eminence: Maureen O'Hara, James Ellison, Buddy Ebsen, Joseph Buloff (of the New York Theater Guild), and Alberto Vila, singing star of South American screen and radio, The far mous song-writing team of Richard Rodgers and Lorenz Hart have created ten new songs for the picture.

Metro-Goldwyn-Mayer is releasing "Ziegfeld Girl", a colorful score and song program, dedicated to the further glorification of the man who glorified the American girl. The story offers glimpses behind the scenes over a number of years and a number of productions of Florenz Ziegfeld's famous "Follies," The music, like the story, follows the times. Thus, the picture brings back I'm Always Chasing Rainbows (which in its turn brings back Chopin's Fantaisie Imprompts). Some years ago, everyone was whistling it. In the picture, it serves as an audition number for Judy Garland, as an aspirant for Ziegfeld fame. There is a dramatic twist as she sings it, first as she was taught by her father, an old vaudeville star, and then in the manner of to-day. Other song revivals include Whispering (the theme song for the Duncan sisters), and Mr. Gallagher and Mr. Shean, written and sung by Ed Gallagher and Al Shean in a longago production of the "Follies", and repeated on the screen by Shean him-

self and Charles Winninger (of

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By WILLIAM M. FELTON

This helpful book for piano begins with the rudiments, but quickly has the pupil playing in-teresting melodies while making rapid acquaint-ance with fundamental technical problems. Keyboard illustrations as-sist in correlating the notes of the printed page with the keys of

he piano.



Everything in the book is designed for the adult student-the music will appeal to the adult intelligence, the pieces and exercises are arranged for playing by fully-matured hands. This work also should prove especially valu-able to "out of practice" pianists who wish to "brush-up" on fundamentals,

Here is a book of place instruction material for grown-gp, high school are pupils and collarge young men and women, that really leads towards a definite real-not the duried destroyled-physible arrangements of closics and antastar compositions, that are within. While intended for use with a feasible, the explanation are no clear and easily understood that the different following the contract of the contract of

PRICE, ONE DOLLAR

PROGRESSING PIANO STUDIES For the Grown-Up Student

By WILLIAM M. FELTON

A "Follow-Up" to Grown-Up Beginner's Book for the Piano

When the adult student has completed the first instruction book a fair amount of playing sbillty has been acquired. But few are satisfied to rest content with this meagre accomplishment, and then teachers are faced with the problem

of supplying the proper study material. Here in this book are gathered together etudes that have all the characteristics that appeal to adults; the same type of material employed in the author's Grown up Beginner's Book. They have been carefully graded in progressive order, the fingering plainly marked and the citting has been most thorough. over, we magering plainly marked and the editing has seen most therough. Teachers will be delighted with so comprehensive a course of studies under one cover. Adult pupils will welcome the economy effected and will appreciate the opportunity of perfecting their technique to a point where they can play the not-on-difficult pieces of composers such as Schumann, Mozarr and Haydin among the classic writers and Verni, MacDownell, Empelmann, Codingan, Kern Among the classic writers and verni, MacDownell, Empelmann, Codingan, Kern and Codingan, Kern Among the classic writers and the control of the and others too numerous to mention among the moderns.

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PLAY WITH PLEASURE An Album for the Grown-Up Pigno Student Compiled and Arranged By WILLIAM M. FELTON

Students of more mature years, who have completed the first books of instruction and pieces. can get a lot of fun out of playing these num-bers. There are arrange-ments of folk songs and ballads, gems from the operas and overtures, selections from the classics, and pieces in light rhythmic style.



Adult planists of limited attainments, or with little time to practice, here have a fine group of se-lections, including melo-dies known to them as radio "signatures" and movie "theme music." None of the arrangements requires more technical proficiency than that acquired by the planist able to play grade three music.

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VERYON WILLIAM M. FELTON

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